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Academy for
Architectural Culture

European Art School

Rethinking the
Mediterranean Academy Project

aac Workshop, Hamburg, Germany
05.09. – 28.09.2018

Dokumentation
Documentation

European Art School

Rethinking the Mediterranean Academy Project

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Neue Denkansätze zum Projekt Académie Européenne Méditerranée Rethinking the Mediterranean Academy Project

Grußwort Message

Inspiziert vom Bauhaus, fasste das Architekten- und Künstlertrio Wijdeveld, Mendelsohn und Ozenfant in den 1930er-Jahren den Plan, in Cavalière an der Côte d'Azur die Académie Européenne Méditerranée zu gründen, um eine Moderne basierend auf gesamteuropäischem Gedankengut und klassischem Architekturerbe zu lehren. Einstein, Strawinsky und Wright wurden unter anderen in das Ehrenkomitee berufen.

Nachdem die Umsetzung auch an den politischen Verhältnissen der Zeit scheiterte, ist die Idee einer europäischen Begegnungsfläche heute wieder von großer Relevanz. Daher holt der aac-Workshop mit „Rethinking the Mediterranean Academy Project“ die historischen Ideen der Akademie als Entwurfsaufgabe in die Gegenwart.

Die vorliegende Dokumentation präsentiert die Entwurfsergebnisse für eine zeitgenössische Version dieser aktuellen Idee einer europäischen Akademie, die Architekturtradition und Moderne miteinander verknüpfen, um den internationalen Austausch zu fördern. Durch Aquarellieren und eingängige Grundstücksanalysen näherten sich die Teilnehmer vor Ort dem historischen Entwurfsgrundstück mit seiner zur Küste hin steil abfallenden Topografie an.

Mein besonderer Dank gilt Meinhard von Gerkan, für die gemeinsame Leitung des Kurses, sowie den Gastprofessoren Prof. Dr. Ita Heinze-Greenberg von der ETH Zürich, Niall McLaughlin von Niall McLaughlin Architects in London, Nuno Mateus von ARX Portugal Arquitectos aus Lissabon und PhD Arch. Borja Ferrater von OAB (Office of Architecture in Barcelona) für ihre Inputvorlesungen und Kritikunden.

Inspired by the Bauhaus, in the 1930s the trio of architects and artists Wijdeveld, Mendelsohn and Ozenfant planned to found the Académie Européenne Méditerranée in Cavalière on the Côte d'Azur in order to teach modernism based on pan-European ideas and classical architectural heritage. Einstein, Stravinsky and Wright, among others, were appointed to the honorary committee.

After the implementation also failed due to the political conditions of the time, the idea of a European meeting place is again of great relevance today. Therefore, with "Rethinking the Mediterranean Academy Project", the aac workshop brings the historical ideas of the academy into the present as a design task.

This documentation presents the design results for a contemporary version of this current idea of a European academy that links architectural tradition and modernity to promote international exchange. Through watercolours and comprehensive site analysis, the participants approached the historical design site with its steeply sloping topography towards the coast.

My special thanks go to Meinhard von Gerkan, for jointly leading the course, as well as to the visiting professors Prof. Dr. Ita Heinze-Greenberg from ETH Zurich, Niall McLaughlin from Niall McLaughlin Architects in London, Nuno Mateus from ARX Portugal Arquitectos from Lisbon and PhD Arch. Borja Ferrater from OAB (Office of Architecture in Barcelona) for their input lectures and design reviews.

Dipl.-Ing. Architekt Nikolaus Goetze,
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European Art School

Rethinking the Mediterranean Academy Project

Excursus:

A Bauhaus on the Mediterranean

Text by Prof. Dr. Ita

Heinze-Greenberg

Between 1931 and 1934, renowned architects and artists from various European countries planned a Mediterranean Academy on the Côte d'Azur between Marseilles and Cannes. Their aim was a pan-European exchange of ideas and the introduction of a "classical modernity".

In 1932, the German architect Paul Schultze-Naumburg, in his function as a member of the National Socialist "Kampfbund für deutsche Kultur" (Combat League for German Culture), initiated the closure of the Bauhaus in Dessau, probably the most famous art school of the 20th century. It was precisely at this time that three renowned artists, the Amsterdam architect and stage designer Hendricus Theodorus Wijdeveld, the Berlin architect Erich Mendelsohn and the Paris painter Amédée Ozenfant were in the process of planning a pan-European art school on the Côte d'Azur, which they named "Académie Européenne Méditerranée", A.E.M. for short.

It was an ambitious project that went far beyond the stage of idealistic speculation. Sponsors and shareholders were standing by, a suitable property could be purchased, statutes were adopted, information brochures with organisational timetable and teaching programme were printed and sent out. Top-class artists from various faculties from different European countries have had been recruited as future teachers. An impressive list of members of the "Comité d'Honneur" promised the highest standard. Initial plans for studios and apartments on the Mediterranean coast were being sketched. But despite the happy and extremely promising three-year planning phase, the project has never been realised in the end. It remained one of many utopias on paper.

Whether this project has more than the significance of a footnote in the history of modernity – it is up to the reader to decide. With the A.E.M. programme an artist made "boundless" vision for Europe has been submitted. Project coordination and communication between all parties involved have been a prime example of international networking. And last but not least – at the abyss of time – it was a reorientation of modern art, wonderfully expressed in a bon mot by Mendelsohn: "Overlooking that the Mediterranean is the father of international stylistics, we like to leave to the Schultzes from Naumburg".

The founder triumvirate

Wijdeveld, Mendelsohn, Ozenfant – all three were in their mid-40s at the time of planning and at the height of their artistic careers. Wijdeveld, the father of the idea, became more than through his imaginative architectural and stage designs internationally known through the publication of the magazine "Wendingen",

the journalistic organ of the "Amsterdam School". Mendelsohn's career had begun after the World War I with the spectacular Einstein Tower in Potsdam, which had catapulted him straight into the headlines. This was followed by large commissions for industry and trade both within and outside Germany. In 1932 he had just finished his last building in Berlin, the Columbus House at Potsdamer Platz, into which he moved with his own office. With 40 employees it was one of the largest in Europe at that time. Shortly before, he had built and moved into his own house, the "Schlößchen Am Rupenhorn". For this building, which is an example of classical elegance and moderation, Ozenfant created three murals. Working as a painter, art theorist and educator, Ozenfant has made art history not least as Le Corbusier's partner. Together with him he had developed the doctrine of purism, which they have subsequently published first in 1918 in the manifesto "Après le Cubisme" and then until 1925 in the jointly edited journal "L'Esprit Nouveau". By purism they understood – put simply – a kind of purified classical cubism. It was an attempt to once more provide contemporary art with an order, whose point of reference was the classical tradition of the Mediterranean.

The property

Wijdeveld and Mendelsohn travelled throughout the French Mediterranean coast in the summer of 1932 to find a suitable location for the academy. Mendelsohn wrote to his wife: "We venture down every crooked way to encounter every beautiful spot – move along the coast, on foreign propriétaire, annotate the maps with grades... We view a large amount, because we feel that the positioning will determine the origin of reality." At the beginning of 1933, the decision was made on a site in Cavalière "overlooking the bay between Cap Nègre and the Pointe du Rossignol, halfway between Cannes and Marseilles. It will have a magnificent property of 104 hectares, separated from all the distractions of the Riviéra and yet on the international lines of communication."

The teaching staff

Negotiations with future teachers ran parallel to the organisational preparations. The directors were able to engage artists of international standing. Through personal contacts of Ozenfant, Paul Bonifas and Pablo Gargallo could be won. Bonifas was recruited as head of the ceramics department. The Spanish sculptor Gargallo, an atelier fellow and close friend of Picasso from the Barcelona days with a studio in Paris, was to take over the sculpture department. Two artists from England agreed to collaborate. Serge Chermayeff, who was to take over as head of the interior design section, was a dazzling, versatile personality. The second Briton was

Eric Gill. As a sculptor and typographer he achieved fame far beyond England. The A.E.M. won him as head of the typography department. The last person to accept as a future member of the academy was Paul Hindemith for the music section. He taught composition at the Berlin university of music since 1927.

With these five artists the circle of future section leaders was initially closed. The three directors themselves took over the theatre (Wijdeveld), painting (Ozenfant) and architecture (Mendelsohn) departments. The appointment of the additional courses in dance, textile processing, photography and film were planned for a later date.

Even more impressive than the list of future teachers are the names of the 24 members of the "Comité d'Honneur". Headed by Albert Einstein, it was made up of important men of art, politics and science and a woman, namely CIAM initiator Hélène de Mandrot de Sarraz. In addition to an international guard of architectural celebrities such as Hendrik Petrus Berlage, Auguste Perret, Charles Herbert Reilly, Raimond Unwin, Henry van de Velde and Frank Lloyd Wright, this committee included the English stage designer Edward Gordon Craig and the German theatre director Max Reinhardt, the French poet Paul Valéry, the musicians Leopold Stokowsky and Igor Strawinsky.

The programme

In the spring of 1933, an informative brochure was printed in four languages – French, Dutch, English and German – which presented the A.E.M. programme like a manifest, accompanied by enchanting landscape images of the Côte d'Azur. Introductory key sentences define the academy as a "training ground for artistic practice, which after a century of experimentation and imitation has finally begun to adopt clear forms and methods that can be described as 'modern' without being merely a showpiece or convention or a capricious break with the past and its traditions, which form an organic unity with the present. ... The Mediterranean coast was chosen as the appropriate and adequate location for the academy because it is the historical cradle and home to the principles of faith, law and form that are necessary for the development of a new classical unity". Great words that were nothing less than the definition and introduction of a classical modernity. Impulses for this were hoped for through dialogue with the Genius loci, the legacy of Mediterranean classicism, not through a purely academic reception but through inspiration in the sense of "Pensée midi" – the philosophy of the Mediterranean of measure and harmony, of oneness with nature, of southern light as source of thought, of the attitude to life of antiquity and its heirs.

By turning to the classical tradition, A.E.M. initially clearly sets itself apart from the principles of a Bau-

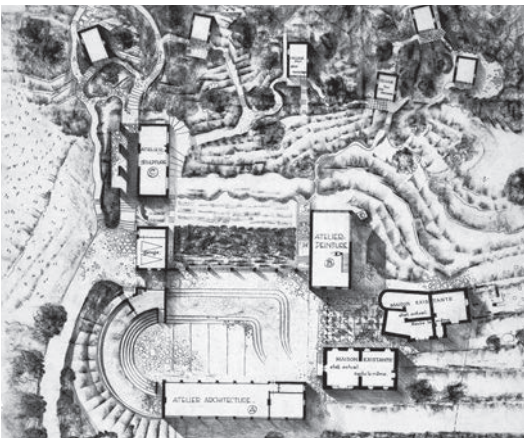
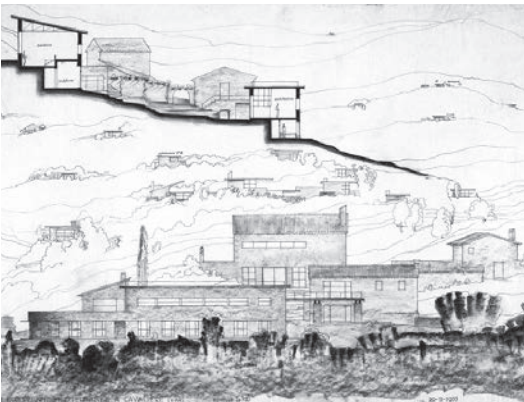


↑ Excerpts of the original programme pamphlet
© H. Th. Wijdeveld et al. – Académie Européenne Méditerranée, 1933

haus. However, other programme points show that the directors had the famous German art school in their sights and utilised its experiments as experience. Here and there the teaching in all areas should include both artistic and technical-practical aspects, i.e. technicians, engineers and craftsmen were to be engaged as teachers in addition to artists. All courses were conceived to be interdisciplinary and aimed at cooperation between different disciplines based on a synaesthetic approach.

The Great Fire

The fate of the A.E.M. seems to anticipate historical events in a thought-provoking way: Substantial parts of the property were devastated by a large fire in the summer of 1934." [...] A continuation of the academy plans on the terrain seems impossible under these circumstances. [...] Fate has decided. [...]" (Wijdeveld).



↑ Drawings for the original Académie Européenne Méditerranée © H. Th. Wijdeveld, 1933/34

Excursus:
La Méditerranée
Text by Prof. Dr.
Hubertus Gaßner

The programme of the European Mediterranean Academy highlights the "careful consideration" with which the three founding directors of the never realised project have chosen the name Académie Européenne Méditerranée. The very name academy signals a commitment to the tradition of art and art academies. Even if the "social, economic and technical conditions of our time are the basis for work" in the planned academy and its teaching methods, even if working and design methods should be as "modern" as in the German Bauhaus, there will not be "any arbitrary break with that past and its traditions which are organically one with the present."ⁱ The academy was oriented towards Europe, because Europe formed a geographical as well as cultural "unity", moreover, "Europe is the mother of the western world and its civilization, and must continue to be the determining factor in its culture". The academy to be founded was called Mediterranean not only because it was located on the French Mediterranean near Cavalière, in the middle between St-Tropez and Hyères, but above all because "the Mediterranean seaboard is the historical cradle and home of the principles of faith, law and form which are necessary for the development of a new classical unity".ⁱⁱ

With its programme already defined in its name, the Mediterranean Academy, planned by the European triumvirate, the German architect Erich Mendelsohn, the French painter and author Amédée Ozenfant and the Dutch architect Hendricus Theodorus Wijdeveld, is strongly influenced by the pensée midi, i.e. by the French-influenced idea of redefining a united Europe that recalls the roots of its civilisation and culture in the ancient Mediterranean. In the two decades following World War I, in which the European nation states had torn each other to pieces as much as had reduced each other to ashes, this idea of an alternative unity of Europe in the spirit of the Mediterranean gained topicality and persuasiveness.

All three terms of the academy name breathe this pensée midi. Amadée Ozenfant was a strong advocate of the proclaimed synthesis of artistic tradition and modern teaching and design methods, materials and techniques as well as the needs of the time, which were to lead to a modern classic in building as in all arts. Together with Le Corbusier, he developed the theoretical principles of post-cubist classicism between 1918 and 1925. Under the title Purism, the painter and architect, especially in their joint journal L'Esprit Nouveau, but

also in their painterly and architectural work, advocated a synthesis of modernity and classicism, a classicism derived from Mediterranean antiquity, whose ideal representation European thinkers and artists have been designing since the 18th century.

The programme of the Académie Européenne Méditerranée follows this *pensée midi* when calling the Mediterranean region the "cradle" of the Christian Catholic faith, of democracy as legal form and of a distinct aesthetic sense of form of the inhabitants of the Mediterranean countries for moderation, balance and rhythm. Among the three initiators of the Mediterranean Academy during its planning phase between 1930 and 1933, the German architect Erich Mendelsohn was particularly enthusiastic about the Méditerranée as a spiritual and vital alternative to Northern European ways of thinking and living with which he certainly was able to identify himself as a Jewish "Oriental from East Prussia" (Mendelsohn about himself). In a letter from Corsica to his wife in Berlin in October 1931, he described the difference in mentality between North and South: "Here you can grow old without working. ... No comfort - only sun, no wishes - only being. ... The Mediterranean is contemplating and creating, the North is in uproar and working. The Mediterranean is alive, the North is defending itself."ⁱⁱⁱ In his treatise on "The Mediterranean and the new architecture"^{iv}, Mendelsohn reflects on what this insight, gained from his own observation and experience, into the particularities of the Mediterranean climate, the way of life and world view of this region could mean for the architect's planning and construction. For him, too, the initial unity of the ancient Mediterranean countries and the unity of Europe that can be regained in modernity lie in the civilisation and culture of the Mediterranean region. "For home to all of us, the Mediterranean unites us all with beginning and end."^v In the Berliner Tageblatt, too, the architect pays homage to the "Mediterranean as (the) father of international Western stylistics"^{vi} during the planning phase of the academy on the southern French coast. In the spirit of his companion Amédée Ozenfant, who furnished Mendelsohn's own Berlin residential house with murals on Mediterranean themes in 1930, the protagonist of New Building in Germany and Europe drew his consequences for a future architecture. It shall combine modern building with the classical principles of architecture in the sense of the Méditerranée: "We believe in a new classic that turns elementary spatial conditions into a meaningful plan, the most appropriate construction, the most balanced design. Despite the turbulence of our time, we believe in a static, in a constant law. We believe in the new architecture."^{vii} The logic of conscious planning as a process of thought, a feeling for dimensions and proportions, a

harmonious equilibrium of the parts among themselves and to the whole as well as the knowledge and observance of the laws that have always been valid, which underlie such shaping in building, are also appreciated by the thinkers of the *pensée midi* as the specific qualities of the Méditerranée, with which it differs from the allegedly formless, excessive and disharmonious appearances in Northern Europe.^{viii}

One of the most influential thinkers of the Méditerranée in the 1920s and 1930s was the French poet and writer Paul Valéry. Born in the port city of Sète, son of an Italian mother and a Corsican father, he embodied the Mediterranean man par excellence, who also remained faithful to the experiences of his childhood on the coasts in the cultural climate of Paris. It was no coincidence that Mendelsohn and Ozenfant asked the philosophising poet to join the advisory board of their Académie Européenne Méditerranée. For Valéry, active membership of this body would have meant a double commitment to the institutional anchoring of the Mediterranean idea in the present. In 1933, the year of the most active preparation for the founding of the Academy at Cavalière, he was also appointed by the French Minister of Culture programme director of a Centre Universitaire Méditerranéen, newly founded in neighbouring Nice. The Stock Corporation Académie Européenne Méditerranée was founded on 27 June 1933 and a few weeks later, in July 1933, Paul Valéry, as newly appointed director of the University Centre in Nice, wrote his programmatic treatise *Le Centre Universitaire Méditerranéen*^{ix}, which appeared there in the same year, just as the programme booklet of the Mediterranean Academy was printed in German, French, Dutch and English in April 1933. This double institutionalisation of *La Méditerranée*, in Nice for the purpose of historical research into what on the one hand the Mediterranean had contributed in the past but equally can continue to contribute to the development of human ideas and resources and on the other hand in Cavalière for the embodiment of the Mediterranean in the arts under the umbrella of architecture, seems to owe more to a planned cooperation than to an accidental duplicity of cases.

In November of the same year, when the project of the Mediterranean Academy had already to the surprise of all started to become unhinged by the emigration of Mendelsohn to London, Valéry gave his lecture *Inspirations méditerranéennes*^x, trenchantly summarising the importance of the Mediterranean for the development of his own sensual perception and his resulting thinking, with the claim that this personal experience is exemplary for the development of the sensory perception and intelligence of Europeans shaped by the Mediterranean region: "Certainly nothing has formed me

more, permeated me more... than those hours deprived of study, apparently absentminded, but essentially dedicated to the unconscious cult of three or four indisputable deities: the sea, the sky, the sun. ... and it is the same process through which this sky, this sea, this sun - everything I have just called the pure elements of the day - have entered into contemplative spirits the notions of infinity, depth, knowledge and the universe... which have always been the subject of metaphysical or physical speculation".^{xi} On the sun-drenched coasts of the Mediterranean, "light and space, serenity and rhythm, transparency and depth" are right in front of our eyes. "Don't we see" - asks Valéry - "that then the mind, in this view and this harmony of natural conditions, perceives in detail all attributes of insight, discovers them: clarity, depth, expanse, measure! ... What is visible to him reveals itself as what he by nature can possess or desire"; and further: "what we see is joined together by the sun, and by structure I mean an order of visible things. ... So the sun brings forth the idea of an all-dominant omnipotence, an order and general unity of nature."^{xii}

A few months earlier, on 30 May 1933, in a letter from Cavalière, the coastal town where his Mediterranean Academy is to be established, Erich Mendelsohn formulated the same experience of the appreciation of nature with all senses as the prerequisite for the profound insight into the formal context of the perceptions, which Valéry describes in his *Inspirations méditerranéennes*: "What a glory, this cool wind from the sea. With a womanly soft warmth. Sky, islands, sea immersed into the same wonder of this wide azure, which makes me alive and calm at the same time. The background of that longing that accompanied me from childhood and guided me through the world - which means my knowledge of space, the equilibrium of the masses, the connection of every single part with the whole, the balance of all three dimensions".^{xiii}

On the Mediterranean, the East Prussian became aware of the longing he had felt since childhood, his longing for the realisation of space, from which the formal principles of its architectural spatial design result: the equilibrium of the masses, the connection of each individual part with the whole, the balance of all three dimensions. If this designation of the basic formal characteristics of a 'classically modern' architecture could just as well come from Mendelsohn as from Valéry, it is due to their related experience of the Mediterranean landscape, the way of life and perception of the Méditerranée, but also no less to Valéry's essay *Eupalinos oder Der Architekt*, which, after being published in French in 1921 and first published in 1926 in the German translation by Rainer Maria Rilke, became one of



↑ „Landscape (Bordeaux II)" by Amédée Ozenfant, 1918
© 2018 Artists Rights Society (ARS), New York/ADAGP, Paris

the most widely read books by architects in the 1920s and 1930s.^{xiv} In this fictional dialogue between the dead souls of Socrates and his friend Phaidros about the Greek architect Eupalinos, Valéry's thoughts on the essence of architecture are already pre-formulated. Later, in the *Inspirations méditerranéennes*, in connection with his hymn of praise for the Mediterranean way of experience and thinking, he will call upon them and move the scene for this from ancient Greece to the French Mediterranean coast, where the *Académie Européenne Méditerranée* was planned, but should remain an unrewarded utopia.

The European South and in particular the Mediterranean region, which was conceived and celebrated since the 18th century as the spiritual cradle of civilisation - also of the European North - is today more than ever considered an economic crisis area and socio-political danger zone, from which a previously unknown wave of migration rolls out to Northern Europe, unprepared for this. When the Mediterranean, which encompasses the sea as a border and transit area as well as the countries bordering it in Europe, Africa and Asia, is now once again increasingly at the centre of geopolitical, economic, transcultural and aesthetic-artistic discourses, this increased interest is hardly more due to the celebration of *La Méditerranée* than the other of the North or Northern Europe, but rather to criticism and deconstruction of the views and historical constructions of the Mediterranean region as a place of cultural unity.

Source Disclosures I
The European South

(cf. in this regard: William Vernon Harris (Ed.), *Rethinking the-Mediterranean*, Oxford 2005; Franck Hofmann, Markus Messling (Ed.), *Leeres Zentrum. Das Mittelmeer und die literarische Moderne*, Berlin 1915; *Kritische Berichte. Zeitschrift für Kunst- und Kulturwissenschaften*, volume 45, 2017, issue 4, thematic focus: Méditerranée. Gegenwärtige Perspektiven auf den Mittelmeerraum)

Source Disclosures II
La Méditerranée

ⁱ Programme of the European Mediterranean Academy, 1933, reprinted (abridged) in: Ita Heinze-Greenberg, *An Artistic European Utopia at the Abyss of Time: The Mediterranean Academy Project, 1931–34*, in: *Architectural History*, vol. 45, 2002, pp. 441–482, here pp. 469–70. I owe most of the sources of my depiction to the knowledgeable and meritorious papers by Ita Heinze-Greenberg on the planning and founding history of the Académie Européenne Méditerranée; further articles by the same author: Ita Heinze-Greenberg, *Erich Mendelsohn's Mediterranean Longings: The Project of the European Mediterranean Academy and Beyond in Palestine*, in: Jean François Lejeune, Michelangelo Sabatino (Ed.), *Modern Architecture and the Mediterranean: Venecular Dialogues and Contested Identities*, London/New York (Routledge), 2010, pp. 174–191; Ita Heinze-Greenberg, *Searching for New Shores: A Bauhaus at the Mediterranean Coast*, in: *The Structurist*, 49/50 (2009/2010), pp. 36–46

ⁱⁱ Ibid. p.470

ⁱⁱⁱ Erich Mendelsohn, *Brief an seine Frau Louise Mendelsohn*, Paris, 2. November 1931, cit. in: Ita Heinze-Greenberg, *An Artistic European Utopia at the Abyss of Time*, loc. cit., p. 479, note 80

^{iv} Erich Mendelsohn, *Das Mittelmeer und die neue Architektur*, Typoscript, Mendelsohn Archiv, Staatliche Museen zu Berlin, Kunstbibliothek

^v Ibid., cit. in: Ita Heinze-Greenberg, *An Artistic European Utopia at the Abyss of Time*, loc. cit., p. 479, note 77 E

^{vi} Erich Mendelsohn, 'Neu Athen', in: *Berliner Tageblatt, Abend-Ausgabe*, 261, 5 Juni 1931, cit. in: Ita Heinze-Greenberg, *An Artistic European Utopia at the Abyss of Time*, loc. cit., p. 479, note 92

^{vii} Erich Mendelsohn, *Das Mittelmeer und die neue Architektur*, loc. cit., cit. in: Ita Heinze-Greenberg, *An Artistic European Utopia at the Abyss of Time*, loc. cit., p. 479, note 73

^{viii} Wolfgang Lepenies comments on this ideal-typically contrasting juxtaposition of Northern and Southern Europe, relativising the opposites: "In this schematic but still effective today opposition, the 'North' stands for modernity, in which an industrial society oriented towards purposeful rationality was formed, the 'South' cultivates a justified scepticism towards modernity and attempts to preserve ways of life and claims to life that evade neoliberal utility calculations. The 'South' sees itself as the loser of modernity, but it preserves its pride in the experience of loss, all the more so as it carries in itself the memory that the core elements of European civilisation have their origin in the South, while the 'North' is traditionally home to the barbarians... Empirically, such juxtapositions can be unmasked as unsubstantiated, which does not prevent them from shaping the beliefs and actions of the actors". Wolfgang Lepenies, *Die Macht am Mittelmeer. Französische Träume von einem anderen Europa*, Munich 2016 (Hanser Verlag), p. 14

^{ix} The programme guide was published as a 39-page separate print in Nice in 1933 under the title *Projet d'organisation du Centre Universitaire méditerranéen*.

^x Paul Valéry held his lecture on 24 November 1933 at the Université des Annales; he was published on 15 February 1934 in *Conferencia*

^{xi} Paul Valéry, *Inspirations Méditerranéennes*, cit. in the German partial translation of the text in: Karl Löwith, Paul Valéry. *Grundzüge seines philosophischen Denkens*, Göttingen 1971, p. 108

^{xii} Ibid., p. 110–111

^{xiii} Erich Mendelsohn, letter to his wife Louise Mendelsohn, Cavalière, 30 May 1933, cit. in: Ita Heinze-Greenberg, *An Artistic European Utopia at the Abyss of Time*, loc. cit., p. 480, note 83

^{xiv} Paul Valéry, *Eupalinos oder Der Architekt*. Introduced by Die Seele und der Tanz, Frankfurt 1991, Suhrkamp Verlag. On the fundamental importance of Valéry and his 'Eupalino' for Le Corbusier, cf. Niklas Maak, *Der Architekt am Strand. Le Corbusier und das Geheimnis der Seeschnecke*, Munich 2010, Carl Hanser Verlag, pp. 130–162

Excursus:
Monument Europe
Components of a
cultural identity

Text by
Dr. Jürgen Tietz

The unification of Europe is a long-term project that arose after 1945 from the smoking debris of the two terrible world wars that devastated Europe in the 20th century. This is not necessarily the firm building ground that architects would wish for. On the contrary. It was unstable and marked by the slipping soil of wounds and memories of racial condemnation and genocide by the National Socialists. It was a foundation that was further destabilised by collapsing rocks of a profound cultural change in values in late modernity. All the more significant were the first steps with which initially the countries of Central Europe moved towards each other in order to gradually include the countries of the South and, after 1990, also those of the East into the European unification process. However, this process has neither been straightforward nor at the speed that might have seemed desirable. It hooks and stumbles and occasionally takes steps backwards. Old wounds break open, new ones are cut.

After the euphoria of the start and subsequent growth of the EU after 1990, Europe has now reached the challenges of the plains. At the same time, it is more diverse, more colourful, more attractive than it often appears in our everyday perception. However fragile it may seem occasionally, the idea of a common Europe in response to a globalised world order is indispensable and fascinating alike.

This Europe is characterised by a dualism, on the one hand the expanse of space, from Lisbon to the North Cape, on the other hand an impressive regional density. Over the last millennia, this has led to a variety of cultural expressions, regional specialties and local traditions – also and especially in architecture. Europe is very much defined by this cultural diversity, which finds its built expression in its monuments. But politically this European diversity is currently being critically examined and in parts instrumentalised nationally, even nationalistically. Thus, when looking at Europe, two divergent perspectives are currently opening up. One viewpoint is that of the Brexiters, the Visegraders and Pegidas. They focus narrowly on their own contribution to Europe, emphasising what separates them, fearfully differentiating themselves from everything else, from what is supposedly foreign, the other, the new. This contrasts with the idea of the "Year of Cultural Heritage 2018". It calls for Europe's cultural heritage to be shared and valued. It intends to show that Europe's monuments offer a great opportunity to live the European identity. As a common cultural origin in Europe's monuments is expressed, the regional and European elements merge in them.

The most important routes to the heart of Europe therefore do not begin in the Strasbourg European Parliament, the Brussels Commission or in the national capitals. They start at the European's own doorsteps.



↑↑ Old Hospice at St. Gotthard Pass

↑ Façade of KOLUMBA Museum of Art

We are on our way to Europe by opening up our (built) environment, our homes and actively appropriating their specific form. This opens up to us the characteristic of a region as well as the overarching European that is expressed in it. This active appropriation of the environment shows further European potential. It will enable Europeans to play an active role in shaping their environment, cities and landscapes in the future. The tools Europeans need for this should be available to them at an early age. They are a comprehensive cultural (aesthetic) education and the possibility to directly experience their cultural heritage and receive explanation of it.

II.

The classical philologist Manfred Fuhrmann sums up the principle according to which cultural exchange in Europe has functioned in all areas of life for thousands of years in his book "Bildung. Europe's cultural identity": "Europe, right from the beginning, since the migration of peoples, has always been a system of communicating tubes to the extent that all the corresponding countries, some of which earlier, others later, used to participate in the respective changes of styles and in the respective new discoveries and inventions. And once a country stood out in a particular area, notwithstanding, it would sooner or later become a cultural

heritage common to all Europeans." How closely interwoven Europe regarding its culture is, becomes particularly evident from its built heritage. Yes, in every single column the more than 2,000-year-old Greek-Roman antiquity is still winking towards us today.

One of those places where Europe takes on an immediate form for me personally is the Old Hospice on the Gotthard. A few years ago I visited it with the Basel architects Quintus Miller and Paola Maranta, who repaired and extended the house. The Gotthard Pass at an altitude of over 2,000 metres in the Alps is a special place. It is considered an icon of "Swissness" and at the same time a Swiss memorial with European dimensions that connects northern and southern Europe. Today only a modest bell tower reminds of the origins of the Old Hospice, a simple chapel dedicated to Saint Gotthard. Their archaeological traces, excavated years ago, date back to pre-Romanesque times. What followed was over the centuries a constant up and down of expansions and neglect of this monument, of reconstruction, extension and demolition.

Anyone who gets involved with historical buildings knows that this is nothing unusual. On the contrary: layers of time and meaning are deposited in and on buildings and make them meaningful testimonies to history. The inhabitants of Basel have merged the old and the new in the Old Hospice with a fascinating matter of course. They have placed a high roof onto the house and incorporated a wonderfully fragrant wooden interior. They resorted to a traditional wooden construction method that has been used in the region for a long time. Angular, defiant, the Old Hospice offers the weather its high forehead, with dormers that grow out of the lead-grey sloping roof like boulders. It is a built balancing act between preserving and changing that gives the house a special sensual quality.

But as much as I was enthusiastic about the Old Hospice, that alone would not be enough to let my explorations of Europe's monuments begin at the Gotthard Pass of all places. In addition, the Gotthard is the confluence of different streams that characterise Europe's monuments as a whole. Beyond their actual function, they prove to be built signs. They contain craftsmanship and cultural techniques as well as different uses and the associated meanings. In the Old Hospice, the transformations overlap as a chapel, a hostel, a camp, a refuge and today a place of remembrance and tourist destination. At the same time, the Old Hospice marks a spatial and temporal intermediate place. It lies on a topographical border, the Alps, and at the same time stands for overcoming them, the pass. It symbolises the dangers associated with this border as well as its overcoming. This diversity, which has grown over thousands of years, can still be experienced at the top of the pass.

The hospice proves to be a repository of history, its layers of time and meaning.

Just as in the Old Hospice, memories and experiences have sedimented and merged in the other European monuments. Besides their formative power from and for the town, the monuments of Europe are distinguished by their inscription of European cultural history. A special feature of European cultural history is the constant transfer of knowledge and forms across political and topographical borders. At the same time, the transfer and transformation of European culture opened up a space for the development of regional varieties, for a gradual appropriation of new forms and for modification. Thus, in addition to their historical value, the monuments create a present value and a future value for society. In their regional nuances and European connections, the monuments are visible signs of the cultural European identity that is inscribed within them.

The history of the Gothic period offers an illustrative starting point for this European transfer of knowledge and forms across borders. This was not least due to the stonemasons who migrated across the continent, and in the Middle Ages carrying the enormous innovative thrust of the Gothic period with them in their luggage. At the same time, through them the door to regional varieties was opened. Thus the history of the Gothic can be told from its beginnings with Abbot Suger of Saint-Denis to the French cathedrals and their German, British, Italian or Spanish successors as a development of numerous peculiarities in the countries of Europe. It can be told as a national contest under the motto "Who invented it?" But Gothic can also be read as a common European phenomenon, which gained its very special quality through the regional appropriation and differentiation of a common impulse. The same cultural cross-fertilisation equally determines other epochs of European cultural history. They are characterised by changing fashions and local peculiarities as well as by wandering artists and craftsmen. Like the threads of a network, Europe's cultural routes stretch across the continent, the road of the gothic brick and the route of the Baroque with their built cultural manifestations which have turned into tourist figureheads on which the transformations of styles can be retraced.

These close European links can also be seen time and again in individual buildings: A good hour outside the Latvian capital Riga lies the Baroque castle Rundale. After years of neglect, during which it was mistreated as a grain warehouse, the restoration of the castle began in the 1960s and was completed in the summer of 2014. A great success for Latvia. At the same time,

however, Rundale can also be seen as a European monument: Designed from 1735 by the Italian-Russian architect Bartolomeo Francesco Rastrelli for a Duke of Courland on the model of the French Versailles, it was decorated by the Berlin stucco plasterer Johann Michael Graff. Is more Europe conceivable?

These European dimensions also become apparent in contemporary buildings such as Peter Zumthor's Diözesanmuseum Kolumba, which opened in 2007. There, the entire arch from Roman antiquity to the present day is made visible to all visitors in a single building in the heart of the city of Cologne: A medieval church was built here on Roman foundations, first mentioned in 980, and overhauled in Gothic and Baroque style. Destroyed in 1943, it was rebuilt by Gottfried Böhm in 1947 as the chapel "Madonna in den Trümmern (Madonna in the Ruins)", before it was overtaken by the Swiss Peter Zumthor – like Böhm Pritzker Prize winner – with his museum and its own brick format from Denmark.

III.

In the knowledge of the identity-generating significance of European monuments from different eras, architecture and urban development can be given a different face in the future. They will value these monuments far more than before as central elements for the qualities of neighbourhoods and carriers of identity. In this way, built monuments are detached from being viewed in isolation and strengthened in their role for a city's discourse. In return, this in no way means preventing structural changes. Rather, the aim is to strengthen an appropriate, participatory urban development with particular consideration of the monuments as a special European quality and at the same time to make clear that regional identities always contain a European identity. The monuments, the building and garden monuments that we encounter in all places in Europe are the central stores of a European knowledge. At the same time, they promise to become components for an innovative development of European places where history, present and future, European and regional spaces of potential fall into one.

Authors

Summary of curricula vitae



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Prof. Dr. Hubertus Gaßner
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Kassel, chief curator at Haus der Kunst, Munich, and director of Museum Folkwang, Essen, and Hamburger Kunsthalle. Today he works as an art historian and exhibition organiser and in research, most recently at the Getty Research Institute in Los Angeles.



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es in the Neue Zürcher Zeitung and specialist journals. His most recent books are "Meinhard von Gerkan. Vielfalt in der Einheit/Biografie in Bauten 1965-2015" and "Monument Europa. Wie Baukultur europäische Identität stiftet". Member of the architectural advisory board of the city Fulda and of Hamburg's committee for protection/preservation of monuments. He was awarded the journalist prize of the German national committee for protection of monuments in 1999.



↑ Grundstück der Académie Européenne Méditerranée; Zeichnung von 1933 © Mendelsohn Archiv, Staatliche Museen zu Berlin
 Site of the Académie Européenne Méditerranée; Drawing from 1933 © Mendelsohn Archive, Staatliche Museen zu Berlin



European Art School

Rethinking the Mediterranean Academy Project

Einführung in die Aufgabe Introduction to the brief

Die neu zu planende Mittelmeerakademie „European Art School“ sollte den in den 1920er-Jahren entwickelten Gedanken des interdisziplinären Lernens in einer Kunstakademie wieder aufgreifen. Eine Kunstschule mit einem sehr weitgefächerten Angebot an Kursen mit angegliedertem Studentenwohnen und Unterbringung des Lehrpersonals war zu entwerfen. Hierbei war insbesondere auf die Auseinandersetzung der zu planenden Gebäude und der Architektur mit der relativ unberührten und dicht bewachsenen Landschaft einzugehen. Charakteristisch für die Landschaft in diesem Abschnitt der Côte d’Azur ist ein dichter Baumbestand aus Pinien und Zypressen. Im Hinterland erstrecken sich Hügel-landschaften mit Pinienwäldern, Heidekrautwiesen und Aleppo-Kiefern.

In der ursprünglichen Konzeption von H. Th. Wijdeveld war im östlichen Teil des Grundstücks eine relativ kleine Akademie vorgesehen, in unmittelbarer Nähe zu den existierenden Bauernhäusern. Die Unterkünfte für die Studierenden waren hier in Einzelhäusern vorgesehen, welche sich oberhalb der Schule befanden. Die Häuser der Lehrpersonen waren separat auf den eigenen Grundstücken im Westen des Geländes geplant. Eine weitere Planung aus dieser Zeit zeigte eher visionäre Züge, sie beinhaltete auch viaduktartige Brücken über die umliegenden Täler, hier wird schon die Charakteristik des Grundstücks deutlich, welche in der topografischen Beschaffenheit liegt. So weist das Grundstück keine reine Hanglage aus, sondern liegt quasi auf einem Plateau, welches neben einer Senke zwischen zwei Steigungen liegt. Für die Bearbeitung der Aufgabe im Workshop konnte der gesamte Bereich des historischen Grundstücks in die Planung mit einbezogen werden.

Das Raumprogramm der Akademie beinhaltet die eigentliche Schule mit einer Mensa, einem größeren Hörsaal, Seminarräumen und Werkstätten. Daneben waren Wohngebäude bzw. Appartements für die Studenten, die Lehrkräfte und das Personal zu errichten. Konzeptabhängig konnte die Akademie einen campusartigen Charakter erhalten oder auch eine stärkere räumliche Trennung von Schul- und Wohngebäuden vorweisen. Die neue Mittelmeerakademie sollte grundsätzlich das historische Raumprogramm übernehmen und wurde um weitere Bausteine ergänzt.

The Mediterranean academy “European Art School”, which was to be newly planned, was to take up again the idea of interdisciplinary learning in an art academy, developed in the 1920th. The task was an art school with a very wide range of courses with adjoining student accommodation and apartments for teaching staff. Particular attention had to be paid to the relationship between the proposed buildings and architecture to the relatively untouched and densely overgrown landscape. Characteristic for the landscape in this section of the Côte d’Azur is a dense tree population of pine and cypress trees. In the hinterland there are hilly landscapes with pine forests, heather meadows and Aleppo pines.

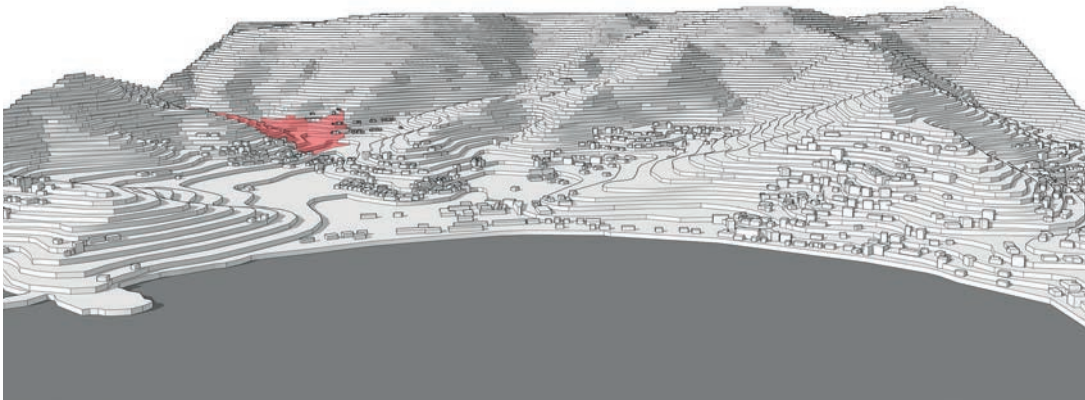
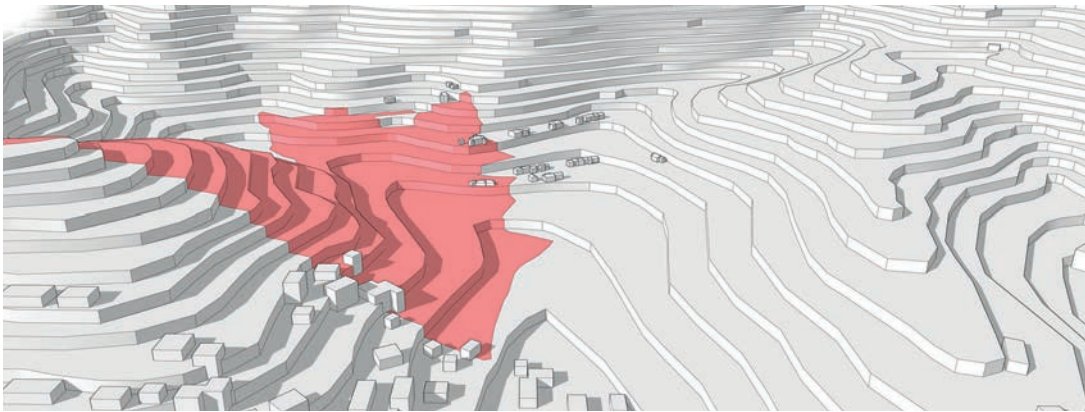
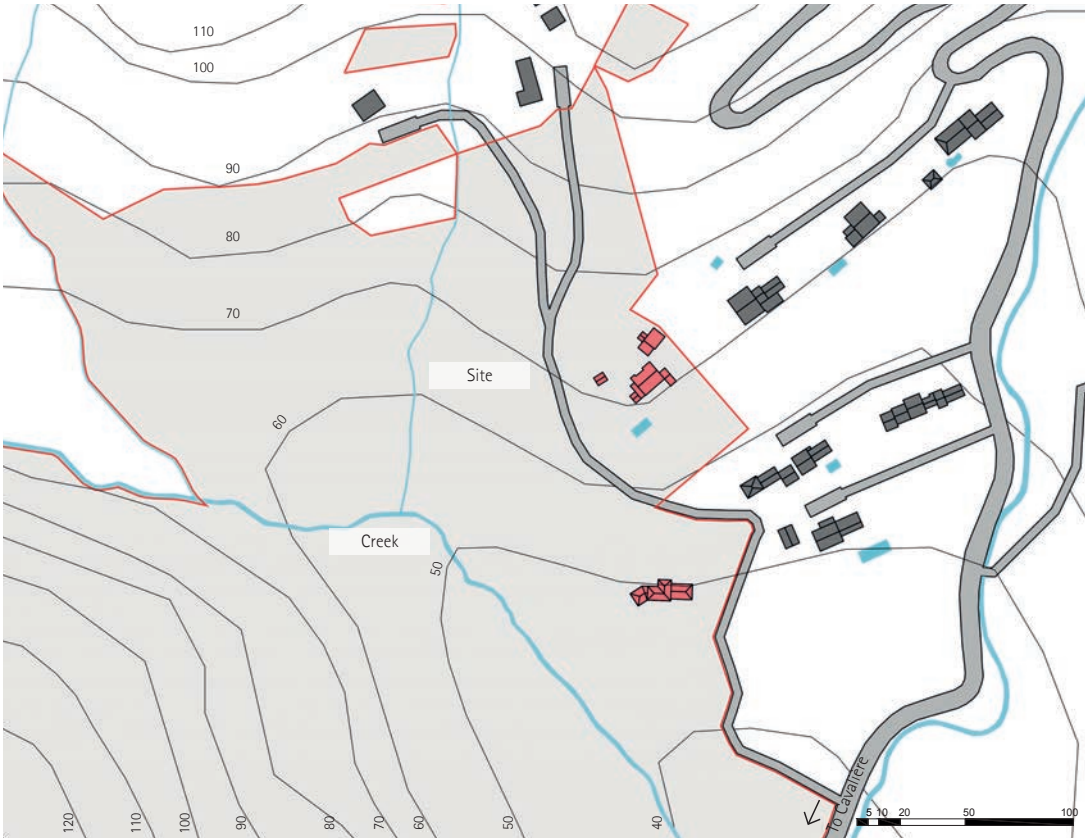
In the original concept of H. Th. Wijdeveld, a relatively small academy was envisaged, in the immediate vicinity of the existing residential farm houses. Accommodation for students was provided in detached houses located above the complex. Teachers' houses were planned separately each on their own plot on the western part of the site. Another planning proposal of this time showed rather visionary features, it also included viaduct-like bridges over the surrounding valleys, and here already the characteristic of the site, which lies in the topographical condition, already became clear. Thus the site does present itself as a pure plain slope situation, but rather rests on a plateau, so to speak, which lies beside a kind of depression located between two gradients. The complete lower part of the former site could be included in the planning for the work on the assignment.

The space allocation plan of the academy includes the actual school with a dining hall, a larger lecture hall, seminar rooms and artisan workshops. In addition, residential buildings and apartments were to be built for students, teachers and staff. Depending on the concept, the academy could be given a campus-like character or a stronger spatial separation of school and residential buildings was equally conceivable. The new Mediterranean academy was to take over the historical space programme in principle and was supplemented by further building blocks.

Fotos vom Grundstück
mit Blick auf die Bucht
von Cavalière
Pictures from the site
with view to the bay of
Cavalière



Lageplan und Sketchup-
Modell Grundstück
Siteplan and sketchup
model site



Auszug aus dem Programm von 1933, übersetzt aus dem Niederländischen
Excerpt from the 1933 programme, translated from Dutch

Das Ziel der Mittelmeerakademie wurde damals in einer Art Manifest formuliert, welches das Programm, die Zielsetzung und die Zusammensetzung des Lehrkörpers dokumentierte.

„Die Akademie zielt darauf ab, Ausbildungen in – Architektur – Malerei – Skulptur und Keramik – Textilien – Typografie – Theater, Musik und Tanz – Fotografie und Film zu bieten.

Kurse und Vorträge von berühmten Künstlern und Wissenschaftlern in allen Ländern sind im Studienplan enthalten. Die Akademie stellt das Bewusstsein für den elementaren Zusammenhalt des Gemeinschaftslebens über den einseitig gerichteten Kern des definierten Gebiets, über das enzyklopädische Wissen einer Oberflächenentwicklung. Deshalb erfüllen alle Abteilungen die professionellen und materiellen Anforderungen und die historischen und produktiven Grundlagen des Designs aus den geistigen und konstruktiven Einheiten der verschiedenen Zeitalter. So werden die Schöpfungen von heute die natürlichen Erklärungen unserer Zeit.

Die Akademie ist ganzjährig geöffnet. Der Unterricht wird in mehreren europäischen Sprachen angeboten.“

At the time the aim of the Mediterranean Academy was formulated in a kind of manifesto which documented the programme, the objectives and the composition of the teaching staff.

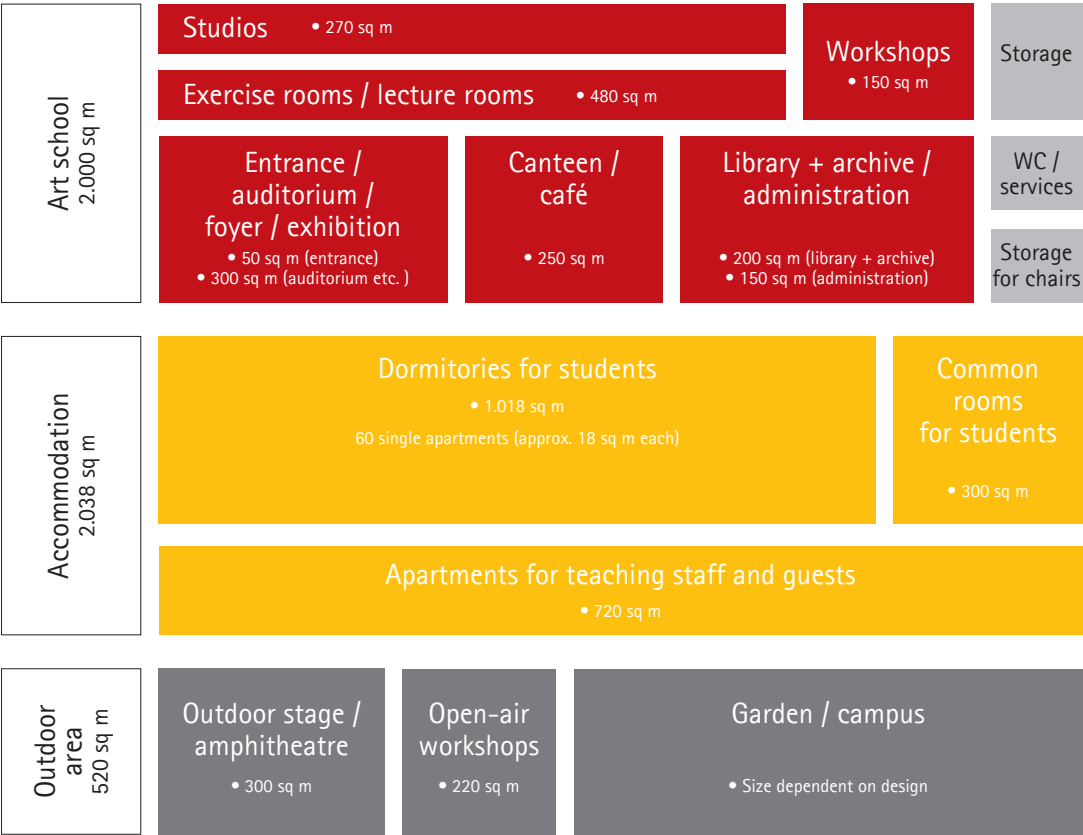
"The academy aims to provide training in – architecture – painting – sculpture and ceramics – textiles – typography – theatre, music and dance – photography and film.

Courses and lectures by famous artists and scientists from all countries are included in the curriculum. The academy places the awareness of the elementary cohesion of community life above the one-sided core of the defined area, the encyclopaedic knowledge of surface development.

Therefore, all departments meet the professional and material requirements and the historical and productive basis of design from the intellectual and constructive units of the different ages. Thus today's creations become the natural explanations of our time.

The academy is open all year round. Lessons are offered in several European languages."

Funktionsschema
Workshop–Aufgabe
Use distribution chart
workshop assignment





Dokumentation der Ergebnisse

Documentation of the results

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Ziel der European Art School ist es, eine Vielzahl von Kommunikationsräumen für die entsprechenden Disziplinen zu schaffen. Das Projekt erstreckt sich von der Vergangenheit bis in die Zukunft. Auf dem Hügel im Norden von Cavalière gelegen, wird die Stadtstruktur der Anlage durch eine Vielzahl von kleinen Häusern geschaffen.

Unter Berücksichtigung der Aspekte der lokalen Stadtstruktur und der malerischen Aussicht auf das Meer begann der Entwurf mit der Idee der kleinen Einheiten. Eine weitere Analyse des Standortes konzentrierte sich auf ein sehr wichtiges Element – den Fluss. Seine Beziehung zum Projekt der Mediterranean Academy ist relevant, da der Fluss immer ein Zeuge der Entwicklung des Ortes war.

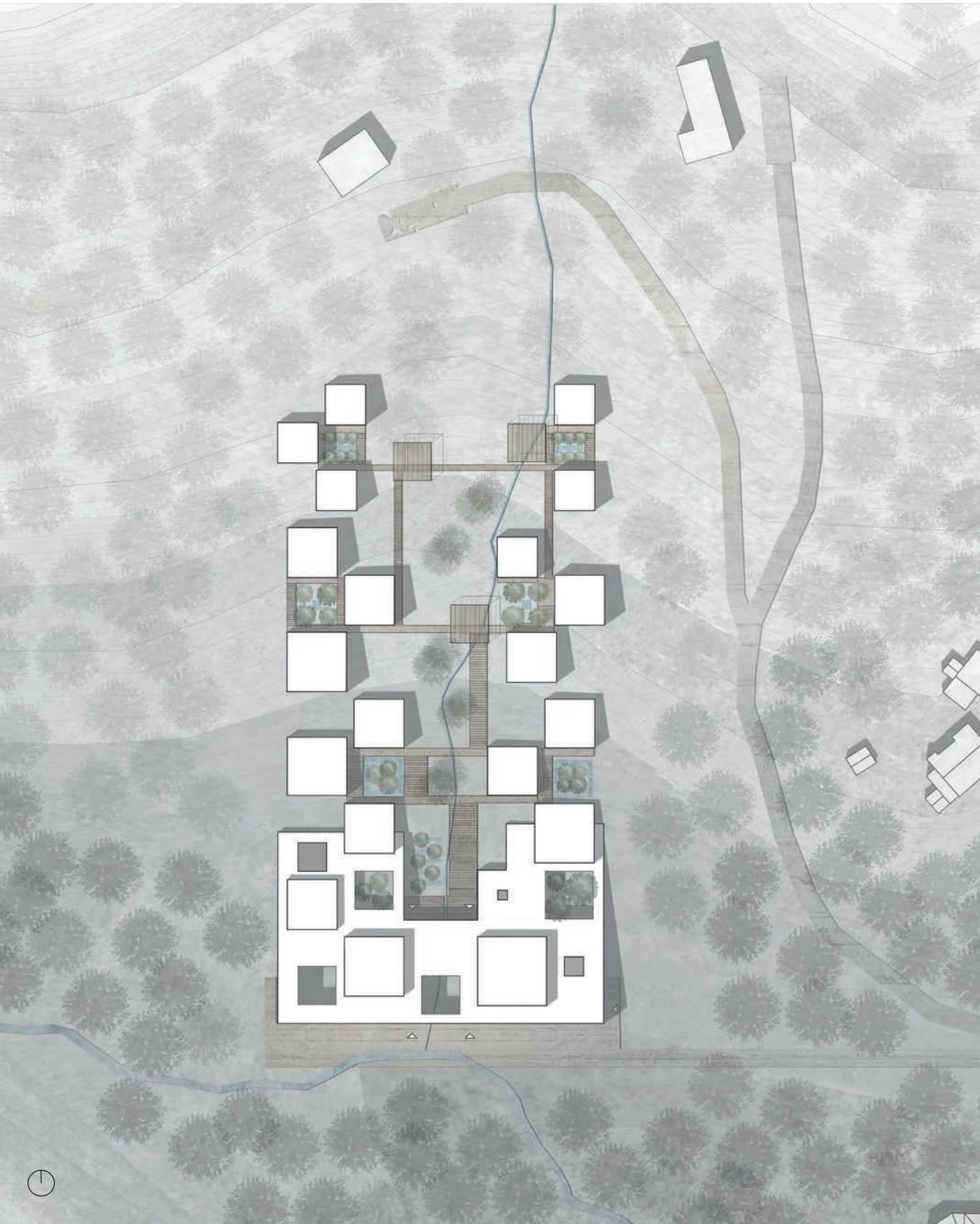
Ein übergeordnetes Raster mit dem Fluss als zentralem Element wurde eingerichtet. Das Raster erweitert sich von größeren zu kleineren Einheiten und bildet ein System von Gemeinschaften. Jede Gemeinschaft hat ihren eigenen Garten als Verbindung von Architektur und Natur. Die Größe jeder Einheit entspricht seiner Funktion und Hierarchie: Große Einheiten gehören zu öffentlichen Bereichen wie Hörsaal, Ausstellung und Kantine; kleine Einheiten sind Teil der Studentenunterkünfte und Wohnungen für Gäste und Lehrer.

Das Hauptgebäude der Akademie öffnet sich direkt zum Meer und enthält die größten Volumina. Sie sind teilweise mit einem Betondach bedeckt, das Schatten spendet und den Studenten einen angenehmen Aufenthaltsraum bietet. Das Spiel von Licht und Schatten sowie von offenen und geschlossenen Räumen für die Akademie soll den mediterranen Geist und das mediterrane Klima zum Ausdruck bringen.

The European Art School is aimed to create a variety of communication spaces for relevant disciplines. The project spans from the past to the future. Located on the hill in the north of Cavalière, the urban structure of the site is created by a variety of small houses. Considering the aspects of the local urban structure and the picturesque view of the sea, the design started from the idea of the small units. A further analysis of the site focused on a very important element – the river. Its relation to the Mediterranean Academy Project is relevant, as the river has always been a witness of the development of the site.

Therefore, a superordinate grid system with the river as central part has been set up. The grid expands from bigger units to smaller ones, creating a system of communities. Each community has its own garden as connection of architecture and nature. The size of each unit corresponds to its function and hierarchy: Big units belong to public areas, such as auditorium, exhibition and canteen; small units are part of the students accommodation and apartments for guests and teachers.

The main academy building directly opens up to the sea and contains the largest volumes. They are partly covered with a concrete roof, which gives the shadow and creates a pleasant common area for the students. The play of light and shadow as well as open and closed spaces for the academy aims to express the Mediterranean spirit and Mediterranean climate.

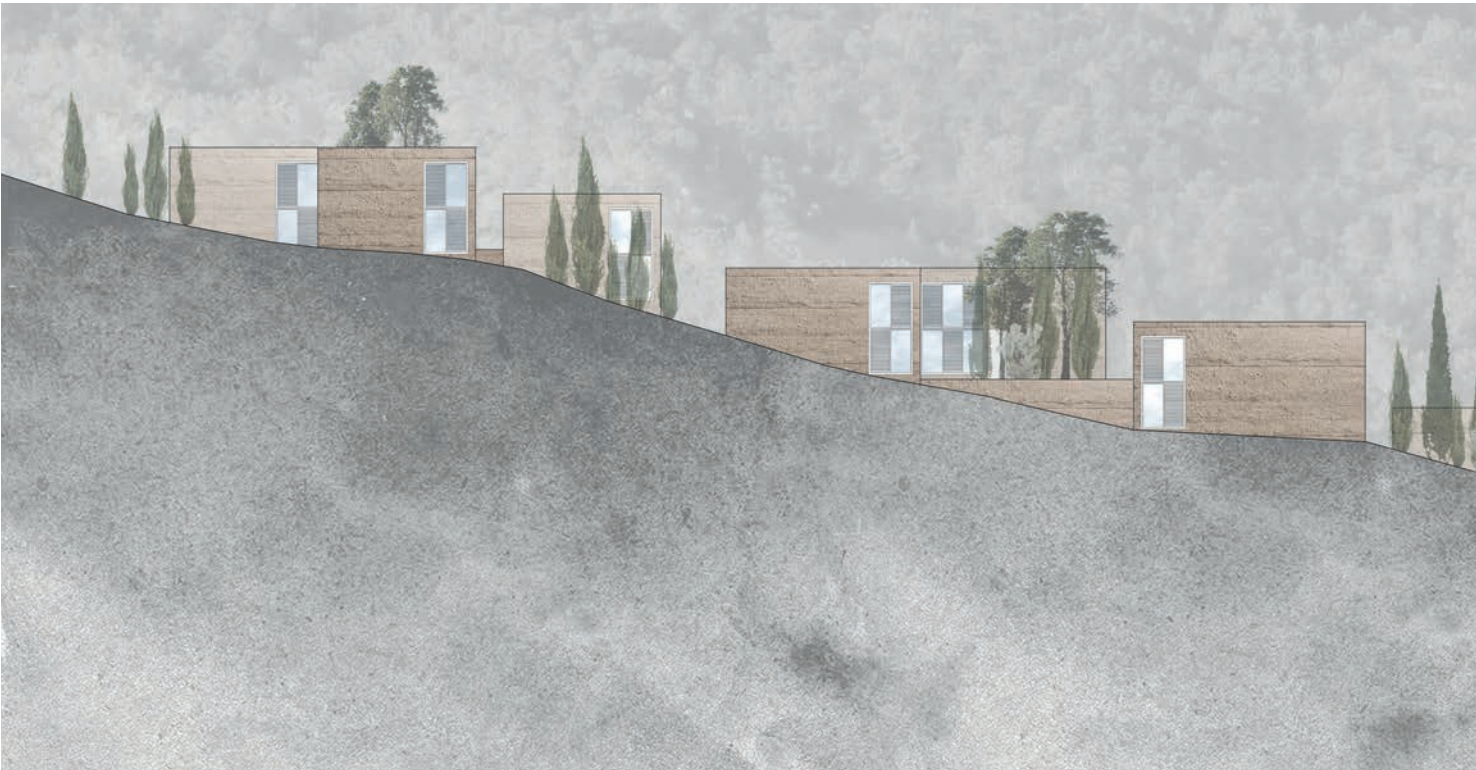


↑ Lageplan
Site plan

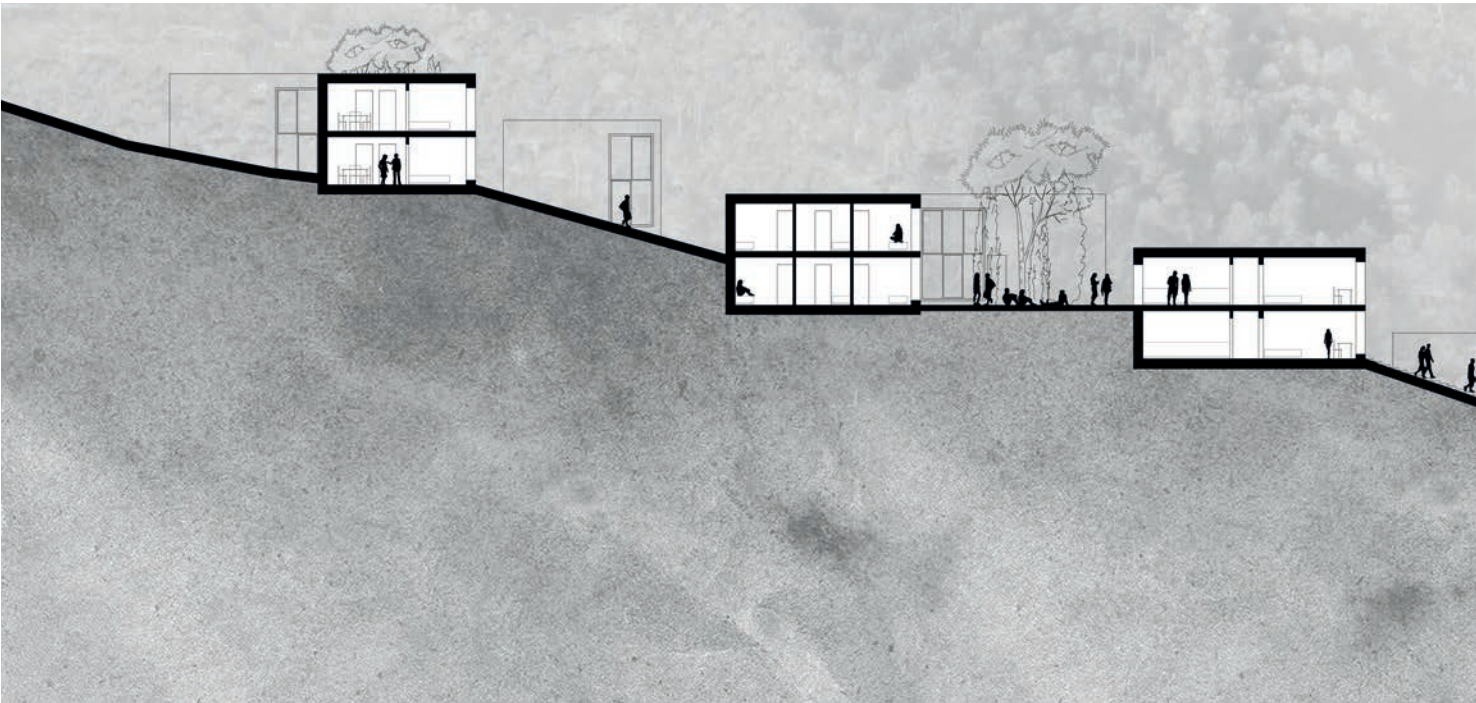
→ Frontaler Blick auf das Ensemble
Front view of the ensemble





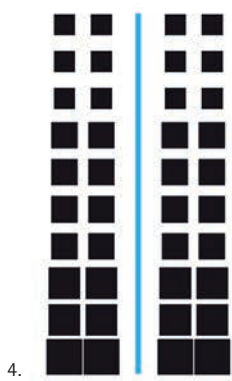
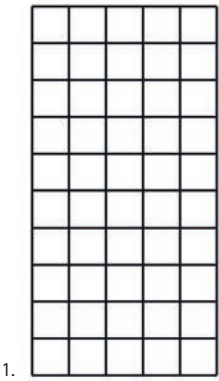


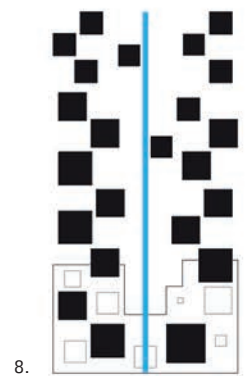
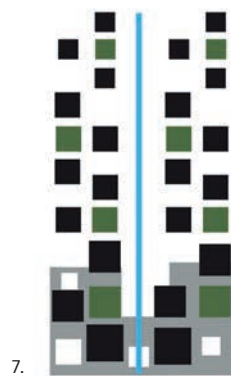
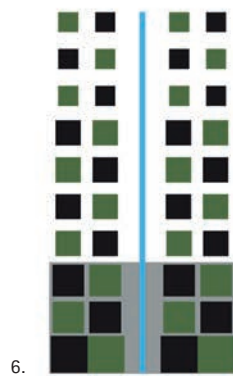
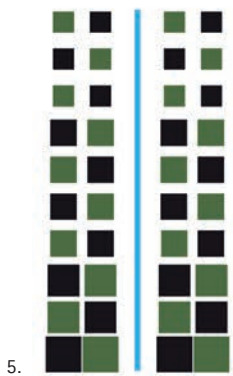
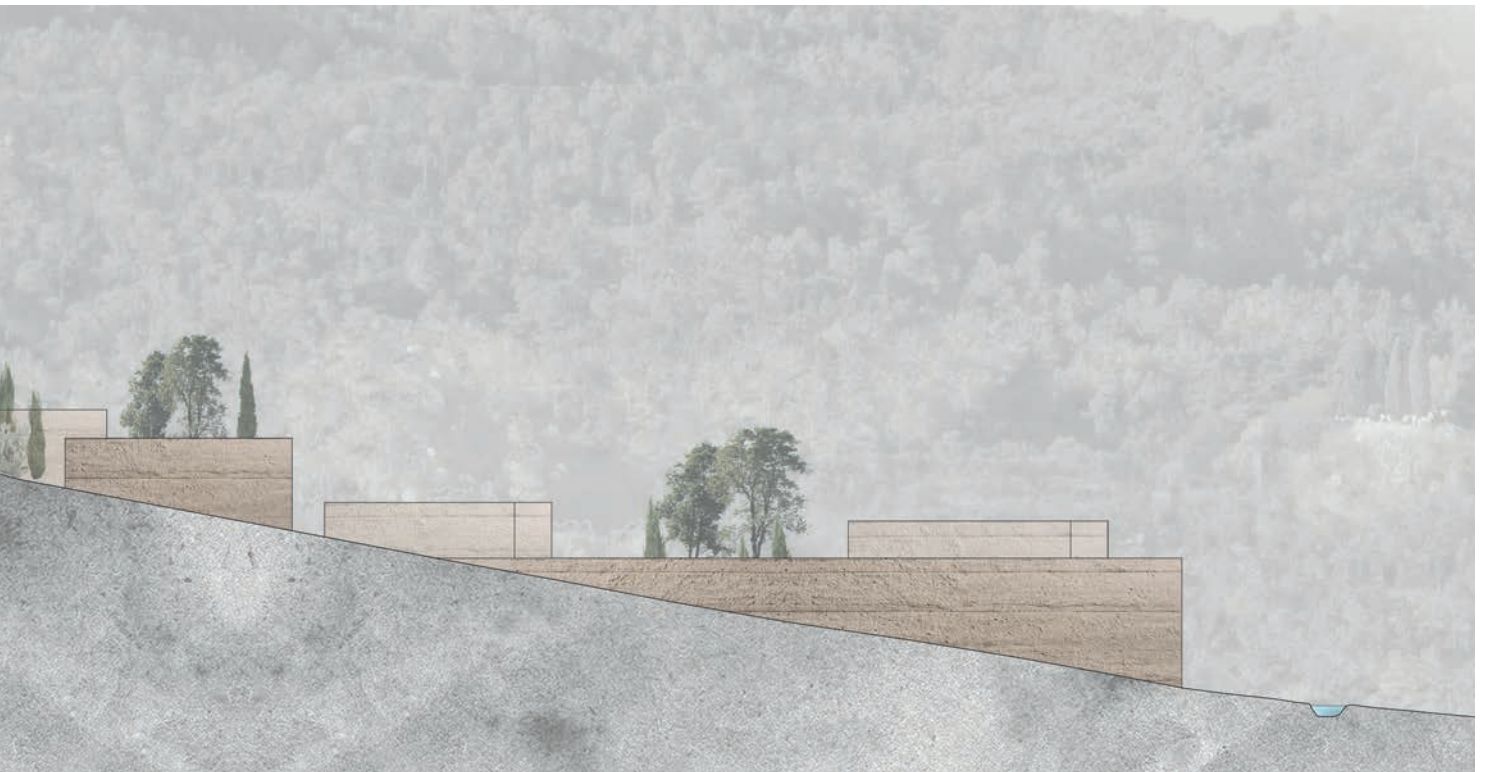
↑ Westansicht
West elevation



↓ Entwurfsentwicklung
Design development

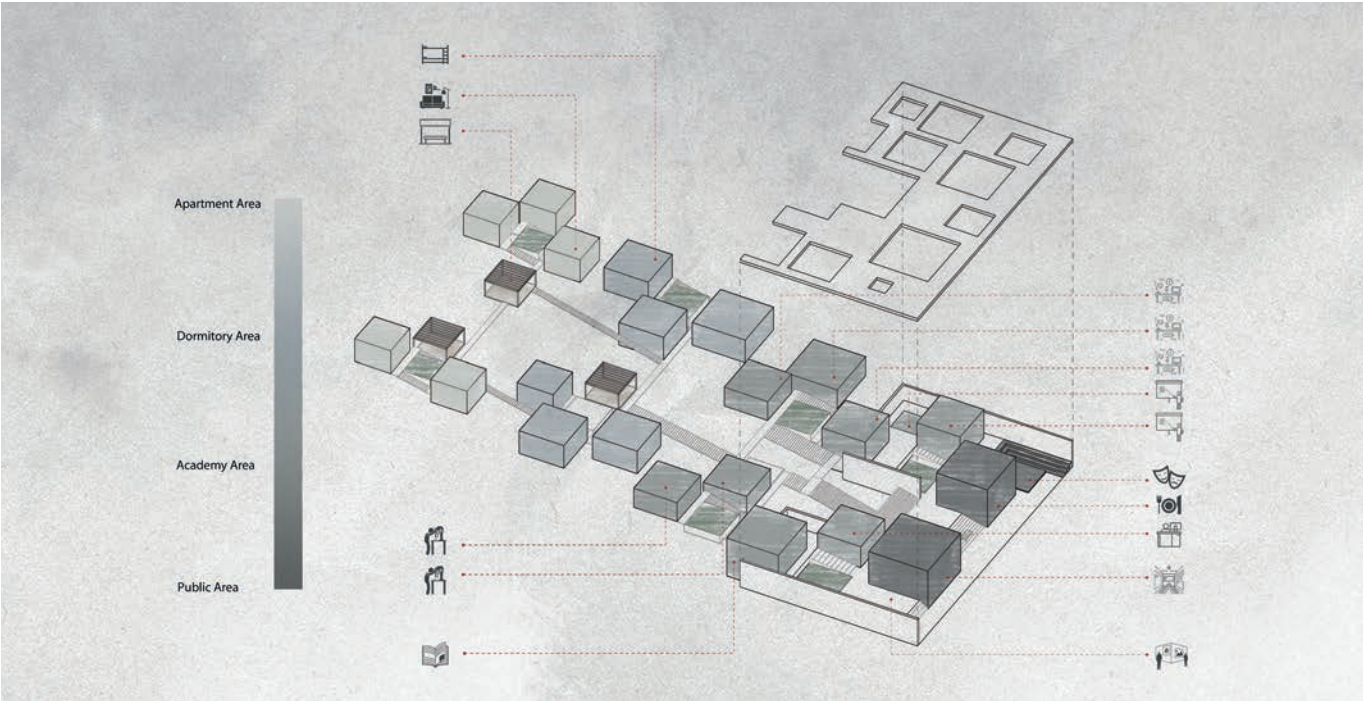
↑ Schnitt
Section



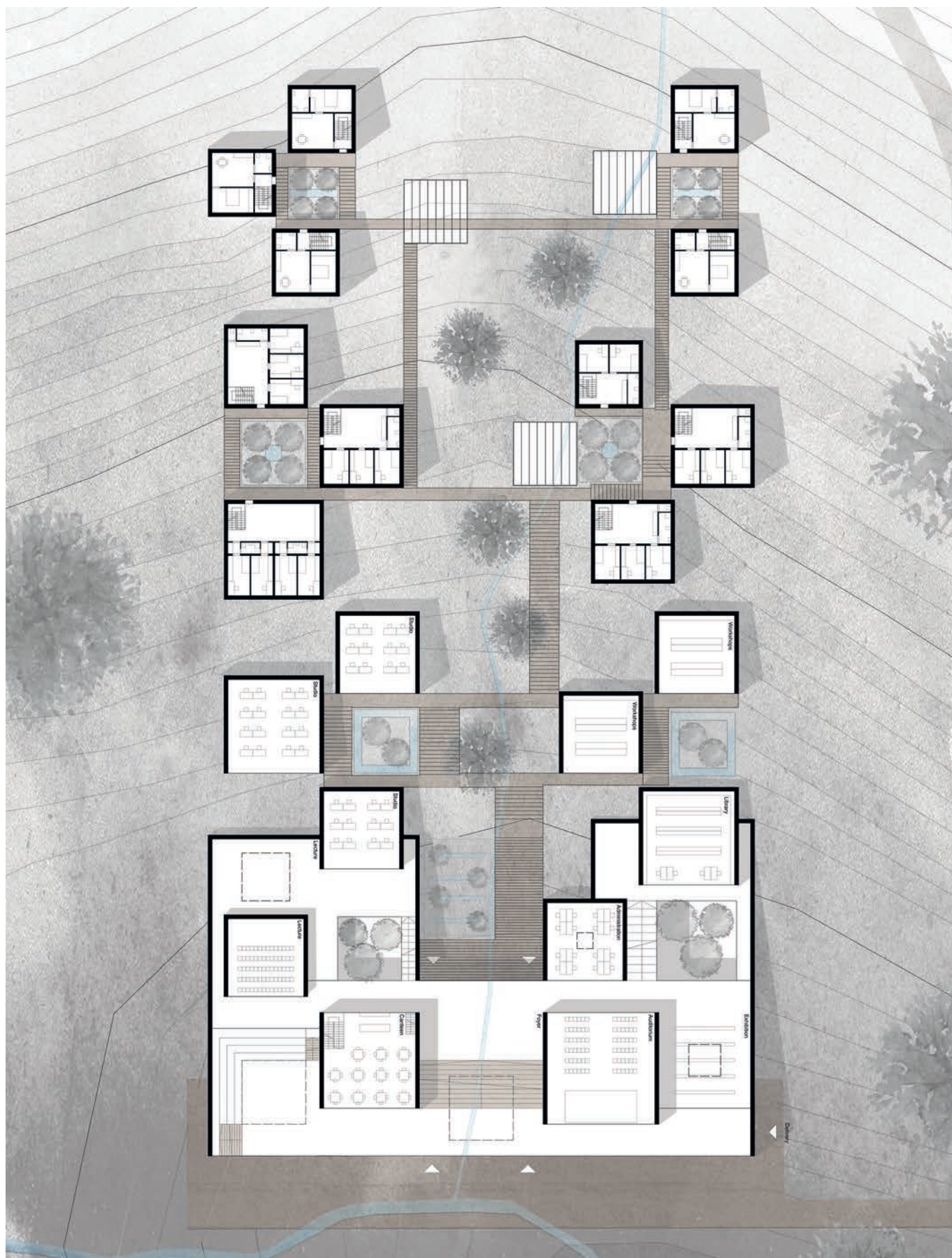




↑ Vogelperspektive
Bird's-eye view



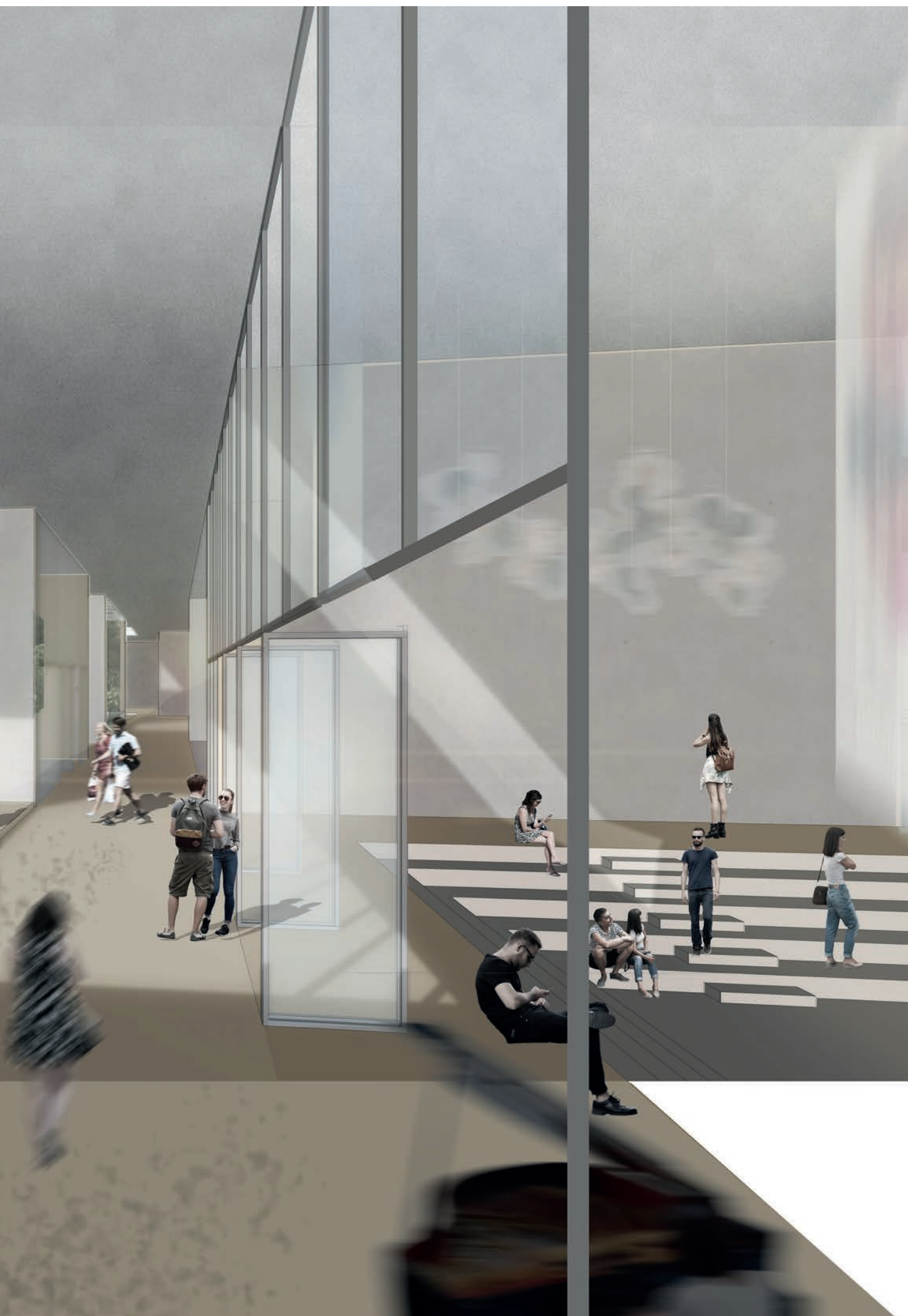
↑ Funktionsdiagramm
Function diagram



↑ Grundriss EG
Floor plan ground floor

→ Innenhof im Hauptgebäude der Akademie
Courtyard within the main building of the academy







Dokumentation der Ergebnisse

Documentation of the results

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Das Entwurfskonzept beruht auf zwei Quellen: In der Nähe des Grundstückes befindet sich das Kloster „Notre-Dame de Clémence de la Verne“, dessen Philosophie und Architektur beeinflussten den Entwurf. Wie in einem Kloster sollte die Kunstschule ein inneres Zentrum erhalten. Der Künstler Eduardo Chillida formulierte: „Der Raum muss in Bezug auf das plastische Volumen konzipiert werden. [...] Die Form entspringt spontan den Bedürfnissen des Raumes, der seine Behausung wie ein Tier seine Hülle baut. Genau wie dieses Tier bin ich auch ein Architekt der Leere.“ Diesen Gedanken aufgreifend wurde für das Architekturkonzept ein Kubus durch Subtraktion in eine Raumskulptur verwandelt, durch die drei Elemente Funktion, Bewegungsraum und Luftraum gegliedert, eine raue Außen- und eine glatte Innenseite kombiniert sowie der Kontrast zwischen Offenheit (Lufträume) und Geschlossenheit (Volumen) inszeniert. Die Organisation des Gebäudes erfolgt vertikal: In den Eingangs- und Obergeschossen befinden sich die lichtabhängigen Schulfunktionen und der öffentliche Bereich. An jeder Fassade befindet sich eine große Öffnung, die dem Gebäude zum einen Fernwirkung verleiht und zum anderen der Schule im Inneren einen offenen, hellen Charakter gibt. Die Unterkünfte der Schüler und Lehrer befinden sich im unteren Gebäudeteil. Hier ermöglicht das Zusammenspiel von Architektur und gegebener Topografie des Grundstückes jedes Geschoss direkt mit dem Außenraum zu verbinden. Für die raue Außenhaut des Gebäudes wurde Stampfbeton gewählt, dessen horizontale Schichtung den monolithischen, kubischen Ansatz unterstreicht. Im Kontrast hierzu wurden für die Innenräume weiß verputzte Wände, Glasfassaden und filigrane Handläufe gewählt.

The design concept is founded on two sources: The monastery "Notre-Dame de Clémence de la Verne" is located in the neighbourhood of the site. The philosophy and architecture of the monastery influenced the design. The art school should receive an inner centre like in a monastery. The artist Eduardo Chillida formulated: "Space must be conceived in terms of plastic volume. [...] Form springs spontaneously from the needs of the space that builds its dwelling like an animal its shell. Just like this animal I am also an architect of the void." Taking up this thought, a cube was transformed by subtraction into a spatial sculpture for the architectural concept, divided by the three elements function, circulation area and airspace, combined by a rough outside and a smooth inside as well as the contrast between openness (airspace) and solid (volume) is staged.

The organisation of the building works vertically: School functions depending on light and public area are located on the entrance and upper levels. One impressive cut-out is placed on each façade giving the buildings a long-distance effect on the one hand and the inside of the school an open and light character on the other hand. The dormitories of the students and teachers are situated in the lower part of the building. The architecture together with the given topography of the site enables to directly connect each level with the exterior space here. To achieve a rough outside appearance stamped concrete was chosen. The horizontal layering emphasises the monolith, cubic approach. In contrast to this, white plastered walls, glass façades and delicate handrails were selected for the interior.



↑ Lageplan
Site plan

→ Frontaler Blick auf das Ensemble
Front view of the ensemble







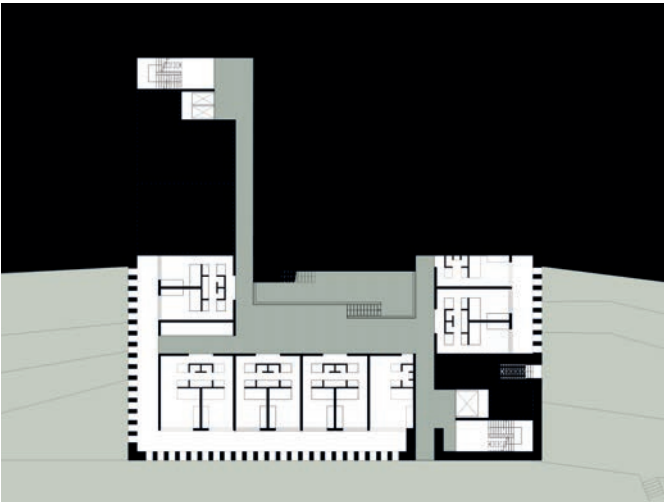
↑ Südansicht
South elevation



↑ Ostansicht
East elevation



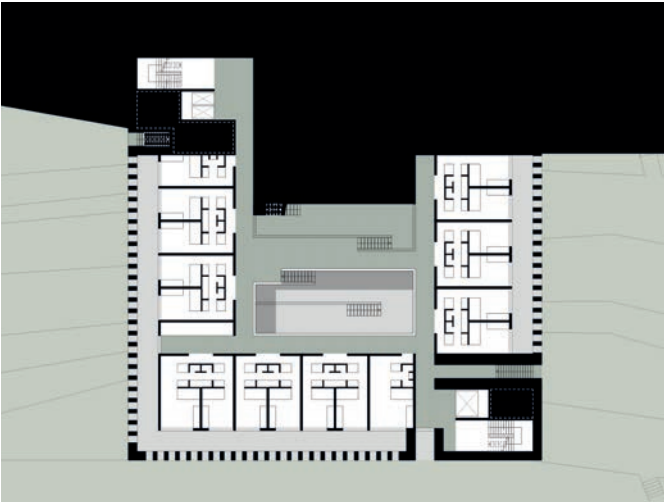
↑ Blick in das Atrium
Atrium view



↑ Grundriss Erdgeschoss
Floor plan ground level



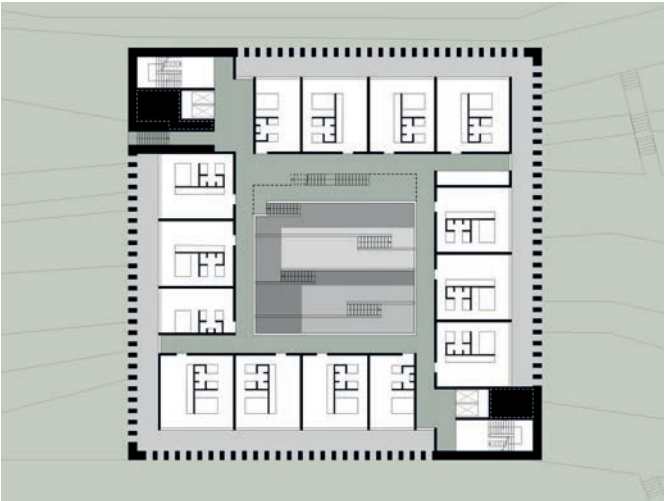
↑ Grundriss 3. Obergeschoss (Haupteingang)
Floor plan level 3 (main entrance)



↑ Grundriss 1. Obergeschoss
Floor plan level 1



↑ Grundriss 4. Obergeschoss
Floor plan level 4



↑ Grundriss 2. Obergeschoss
Floor plan level 2



↑ Grundriss 5. Obergeschoss
Floor plan level 5



↑ Schnittperspektive
Perspective section

→ Perspektive der Eingangssituation
Entrance view







Dokumentation der Ergebnisse

Documentation of the results

Gruppe 3 Group 3

Verfasser

Authors

Dennis Barg,
Hong Yudong,
Shen Jie,
Nadja Uzelac

Dozent

Tutor

Prof. Philipp Kamps



Der Weg ist das Ziel

Die European Art School ist eine Idee aus den 1930er-Jahren, um Mendelsohns Idee, eine Schule für Schüler aus ganz Europa zu schaffen, die in Einheit zusammenkommen und in verschiedenen Disziplinen lernen, neu zu gestalten.

Beim Betrachten des Grundstücks fanden wir heraus, dass der Weg das Hauptkonzept des Entwurfs sein sollte. Es zeigt die Entwicklung, die die Schüler dort durchlaufen. Es ist weder der Start- noch der Endpunkt. Der Weg ist das Ziel.

1. Bauen als Landschaft

Als Teil des Geländes soll das Gebäude aus dem Land heraus wachsen. Das Gebäude bezieht sich auf die ansteigende Topografie und erhält so weit wie möglich das vorhandene Gelände und die Landschaft.

2. Bauen als Teil des Straßennetzes

Als Teil des Weges, der das Mittelmeer und den Berg verbindet, ist das Gebäude mit der bestehenden Straße verbunden und wird Teil des Wanderweges, der sich weiter nach oben erstreckt.

3. Bauen als Verbindung zwischen Geschichte und Zukunft
Der Mittelmeerraum, wie auch die Côte d'Azur, ist die Wiege der europäischen Kultur, seit die Römer diese Region erobert haben, und repräsentiert die Geschichte des gesamten Kontinents. Im Allgemeinen ist das Meer ein Zeichen für die Vergangenheit, und der weite Ausblick kann als Darstellung der Zukunft angesehen werden.

Path is the aim

The European Art School is an idea from the 1930s in order to redesign Mendelsohn's idea of creating a school for students all over Europe to come together in unity and learn in different disciplines.

Looking at the site we found out that the path should be the main concept of the design. It shows the development the students go through there. It is neither the starting nor the end point. The path is the goal.

1. Building as landscape

As part of the terrain, the building is to grow out of the country. The building refers to the rising topography, preserving as far as possible the existing terrain and landscape.

2. Building as a part of road system

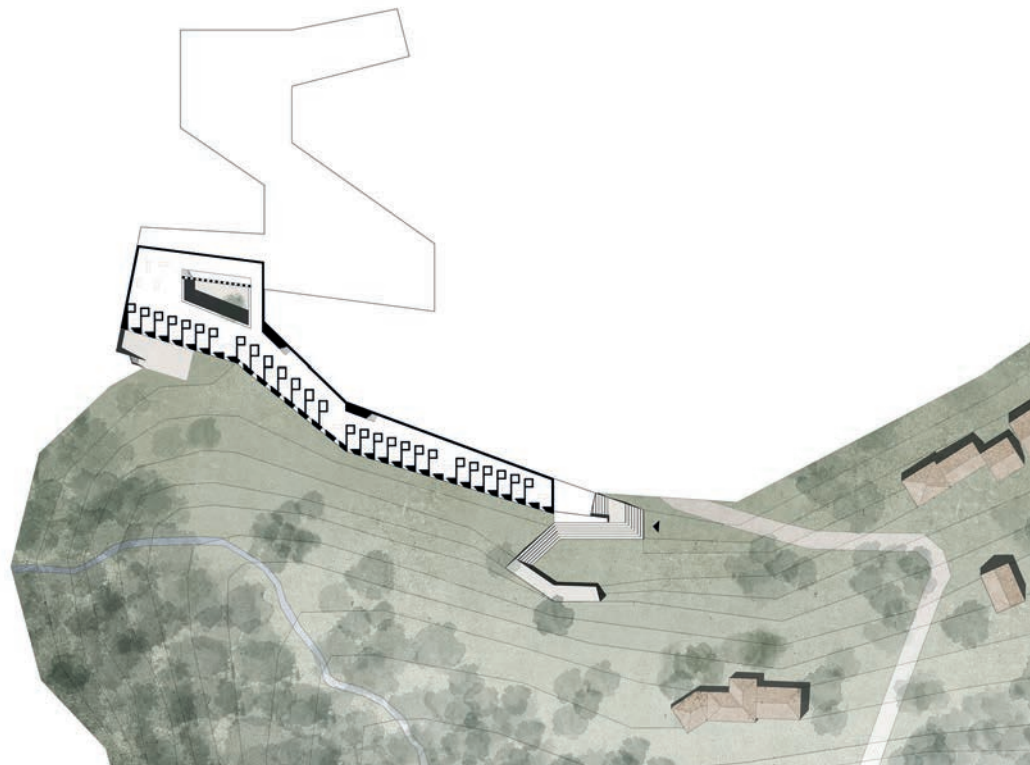
As part of the path connecting the Mediterranean Sea and the mountain, the building is connected to the existing road and becomes part of the hiking trail that stretches further up.

3. Building as a connection between history and future
The Mediterranean area, also the Côte d'Azur, is the cradle of the European culture since the Romans conquered this region and represents the history of the entire continent. In general the sea is a sign for the past, and the far-stretching views can be seen as representation of the future.

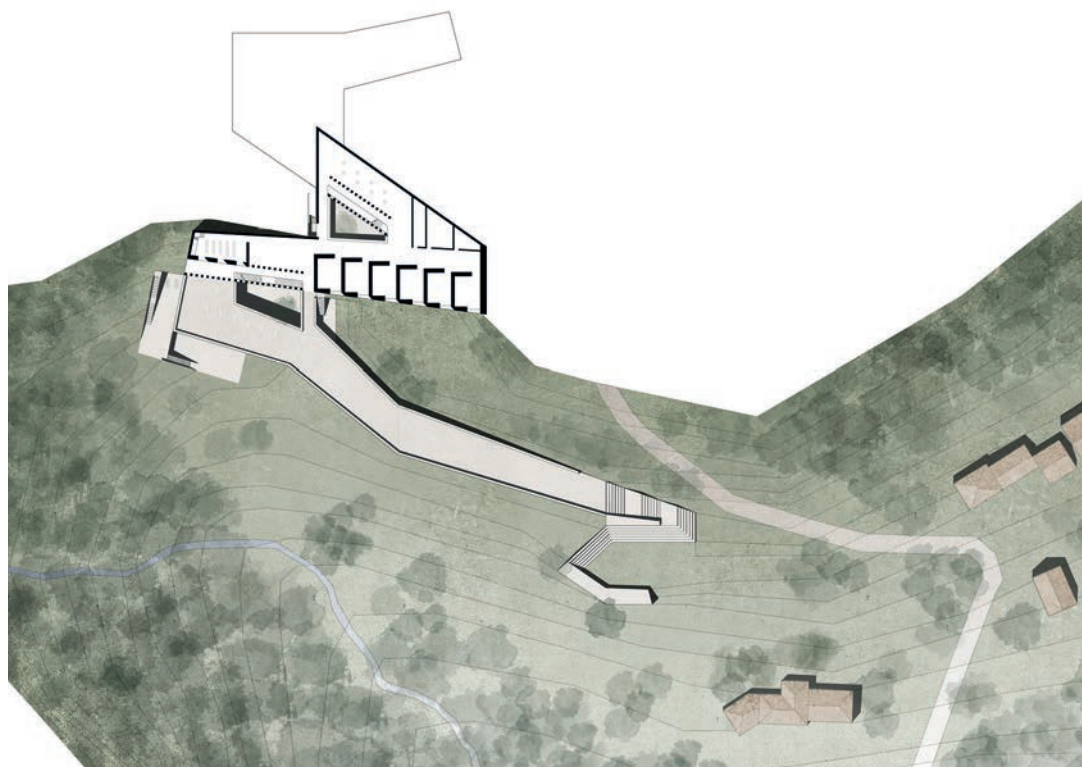


↑ Lageplan
Site plan

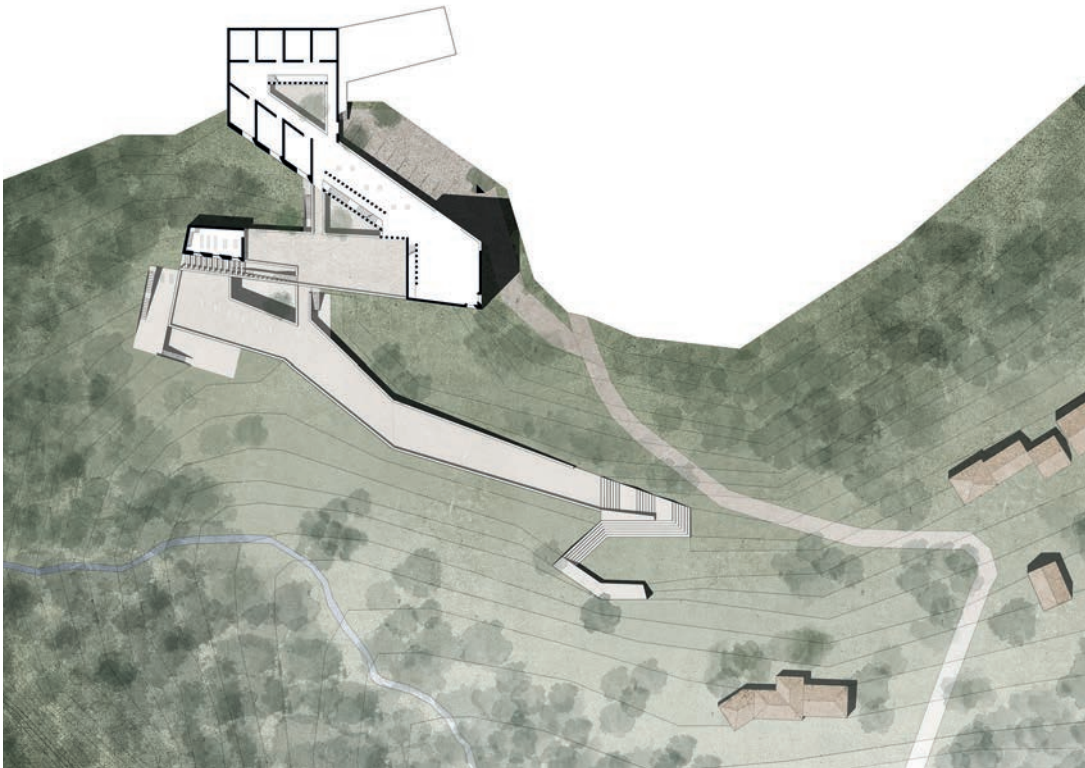
→ Grundriss
Erdgeschoss
Floor plan ground level



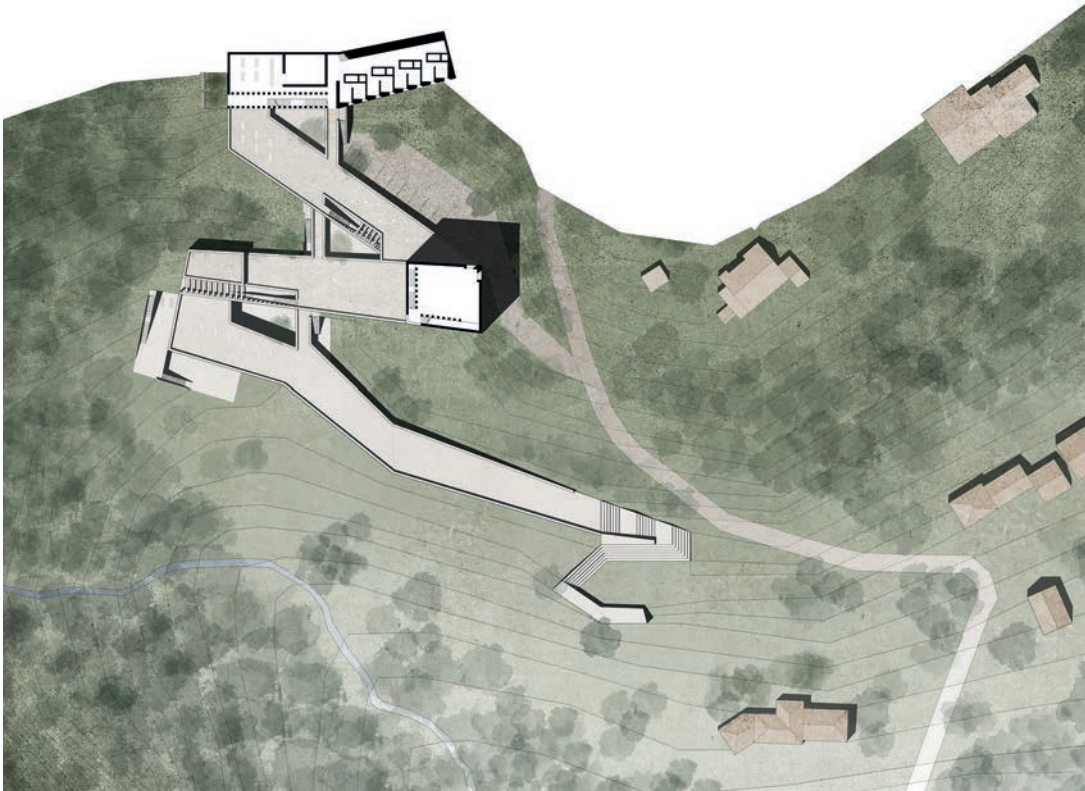
→ Grundriss
2. Obergeschoss
Floor plan level 2

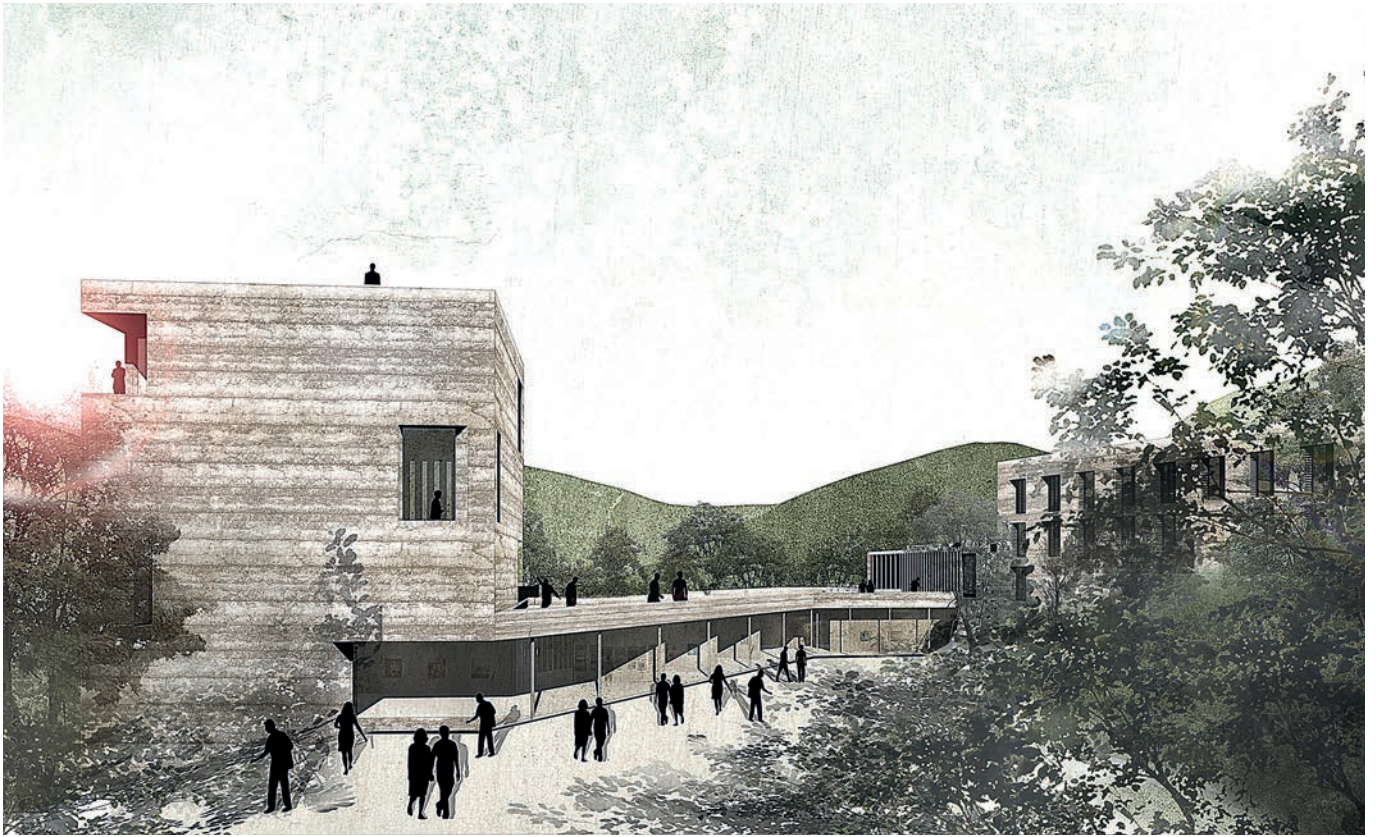


→ Grundriss
3. Obergeschoss
Floor plan level 3



→ Grundriss
4. Obergeschoss
Floor plan level 4





↑ Blick auf den Haupteingang
Entrance view



↑ Blick in den Innenraum
Interior view

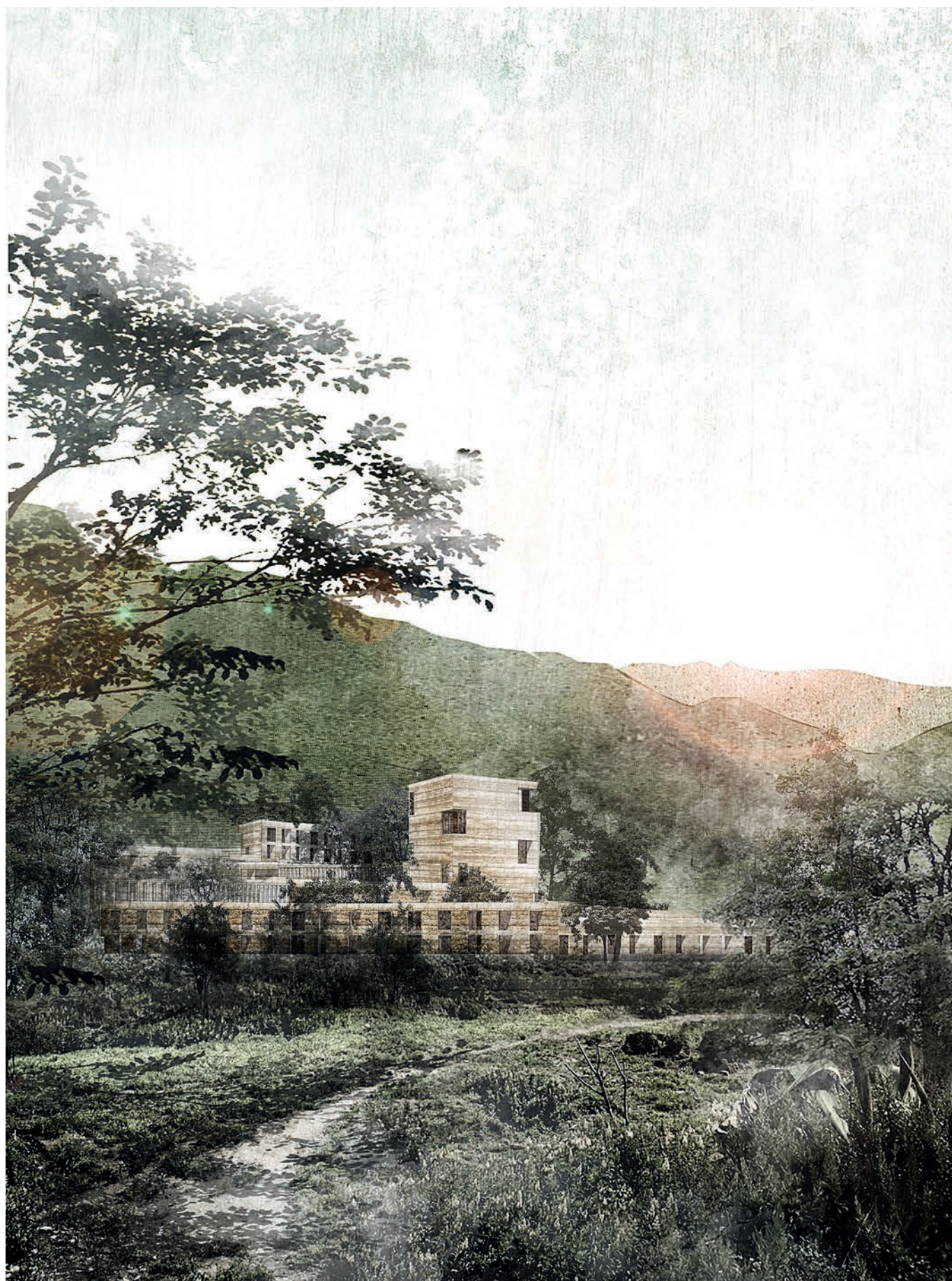


↑ Südansicht
South elevation



↑ Längsschnitt
Longitudinal section





↑ Blick auf das Ensemble
View of the ensemble



↑ Blick nach Süden zum Mittelmeer
View towards the south and the Mediterranean



Dokumentation der Ergebnisse

Documentation of the results

Gruppe 4

Group 4

Verfasser

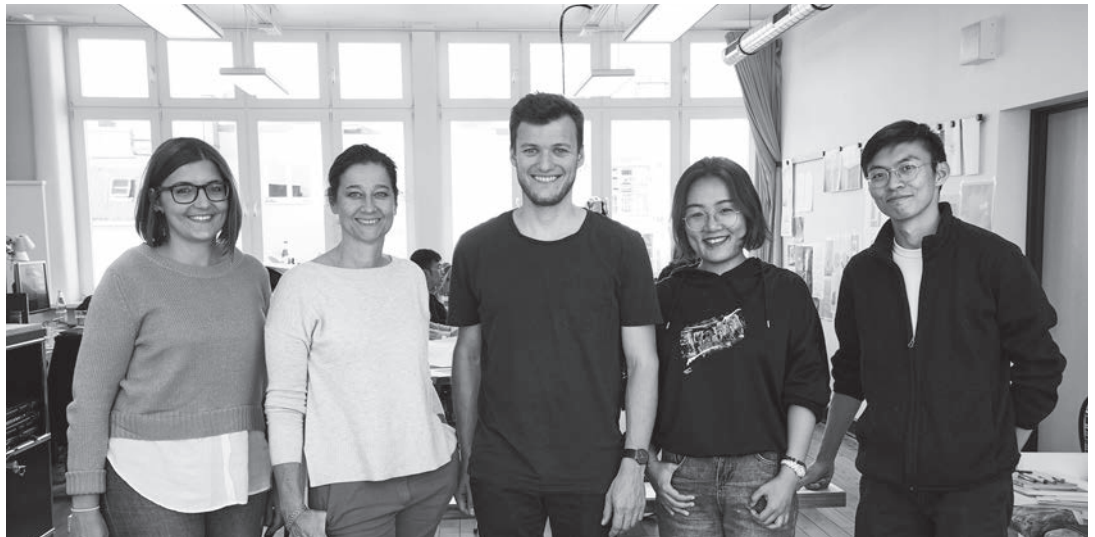
Authors

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Philipp Schwab,
Qian Yu,
Zhang Bohan

Dozent

Tutor

Anja Meding



Das Hauptthema des Entwurfs ist „Alles unter einem Dach“ und versucht hiermit, verschiedene Disziplinen und die Teilnehmer aus allen Ländern unter einem Dach zu vereinen. In drei Ebenen unterteilt, setzt sich das Gebäude in jeder Ebene auf unterschiedlichste Weise mit der mediterranen Landschaft auseinander, um unterschiedliche Qualitäten erlebbar zu machen. Die Basis mit den introvertierten Funktionen wie den Arbeitsbereichen, der Bibliothek und dem Hörsaal ist als gestalteter Teil der Landschaft konstruiert. Das Auditorium folgt mit seinem Gestühl der Steigung des Hügels. Leicht abgeflachte Teile des Hügels ermöglichen es, die Landschaft als Open-Air-Workshop vor dem Werkstattbereich zu nutzen, zum Berg hin ist ein Amphitheater in die Landschaft integriert, das geometrisch die natürlich geschwungene Neigung der Landschaft aufnimmt. Auf der anderen Seite des Gebäudes setzen sich die Stufen in Richtung Tal fort, wo sie einerseits den Eingang definieren und andererseits die Möglichkeit bieten, den Blick auf das Meer zu genießen. Die offene Studioebene mit Cafeteria, Restaurant, Eingang und Ausstellungsbereich ist als transparenter, durchlässiger Raum gestaltet, der einen direkten Blick auf das Meer und die Berge ermöglicht. Die Barriere zwischen Landschaft und Gebäude ist fließend, die Glasfront kann teilweise geöffnet werden, um diese Durchlässigkeit zu verstärken. Das Dach, in dem sich das Studentenwohnheim befindet, ist als massives Volumen konstruiert, mit Orientierung zum Himmel. Im Gegensatz dazu haben die Schüler die Möglichkeit, von einem privaten Innenhof direkt über eine Treppe zu einer eigenen Dachterrasse hinaufzusteigen, von wo aus sie die spektakuläre Aussicht genießen können.

The main concept of this design project is "everything under one roof" and tries to unite different disciplines and the participants from all countries under one roof. Divided into three levels, the building deals with the Mediterranean landscape in different ways on each level in order to make all kinds of qualities tangible. The base with its introverted functions such as the workspaces, the library and the auditorium is constructed as a designed part of the landscape. The auditorium follows with its stages the ascending slope of the hill. Slightly sloping parts of the hill allow the landscape to be used as open-air workshop spaces in front of the workshop area, towards the mountain an amphitheatre is carved in the landscape, which geometrically takes up the natural curved inclination of the landscape. On the other side of the building the stairs continue towards the valley, where they define the entrance and offer the possibility to enjoy the view of the sea. The open plan studio level with cafeteria, restaurant, entrance and exhibition area is designed as a transparent, permeable space, which allows the direct view to the sea and the mountains. The barrier between landscape and building is fluid, the glass front can be partially opened to increase this permeability. The roof, containing the student accommodation, is constructed as a massive volume, orientated to the sky. In contrast, the students have the possibility to climb from a private courtyard directly via a staircase to a private roof terrace from where each can enjoy the spectacular view.

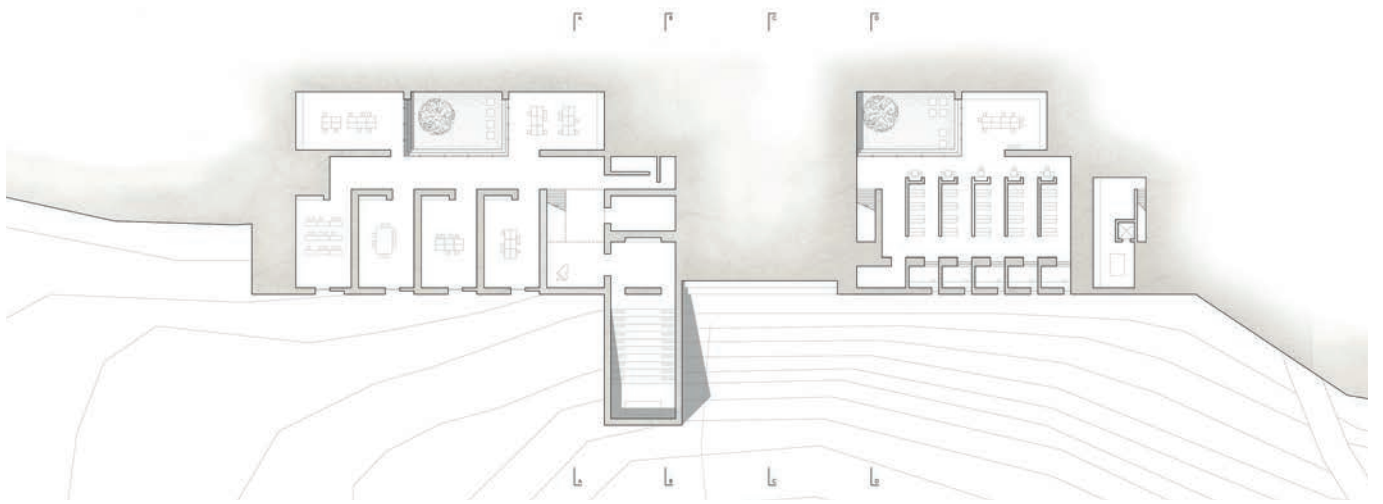


↑ Lageplan
Site plan

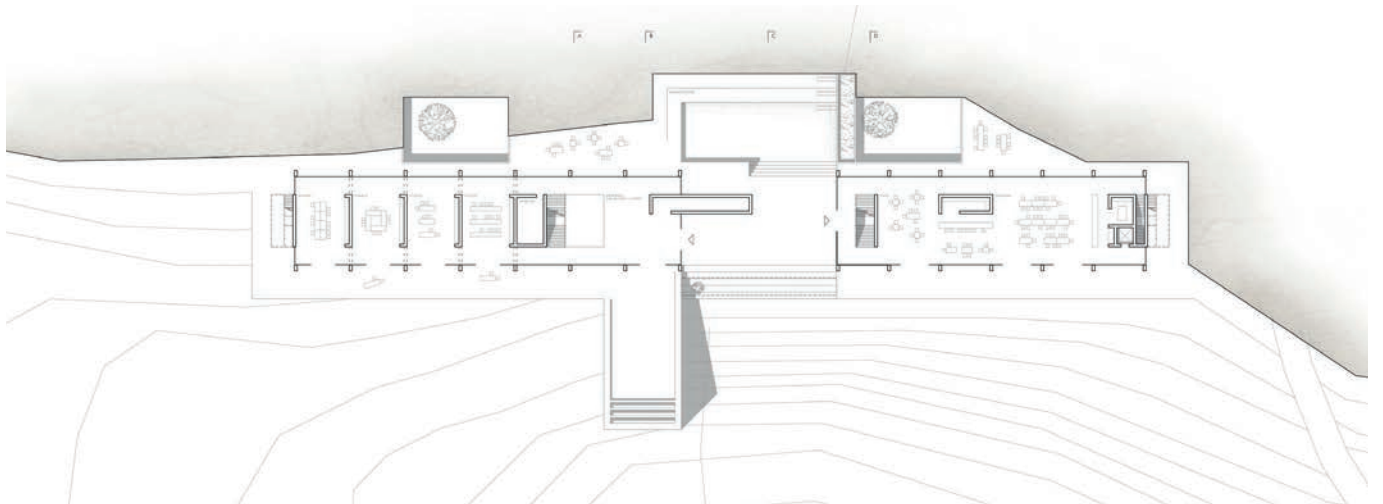
→ Südansicht
South elevation



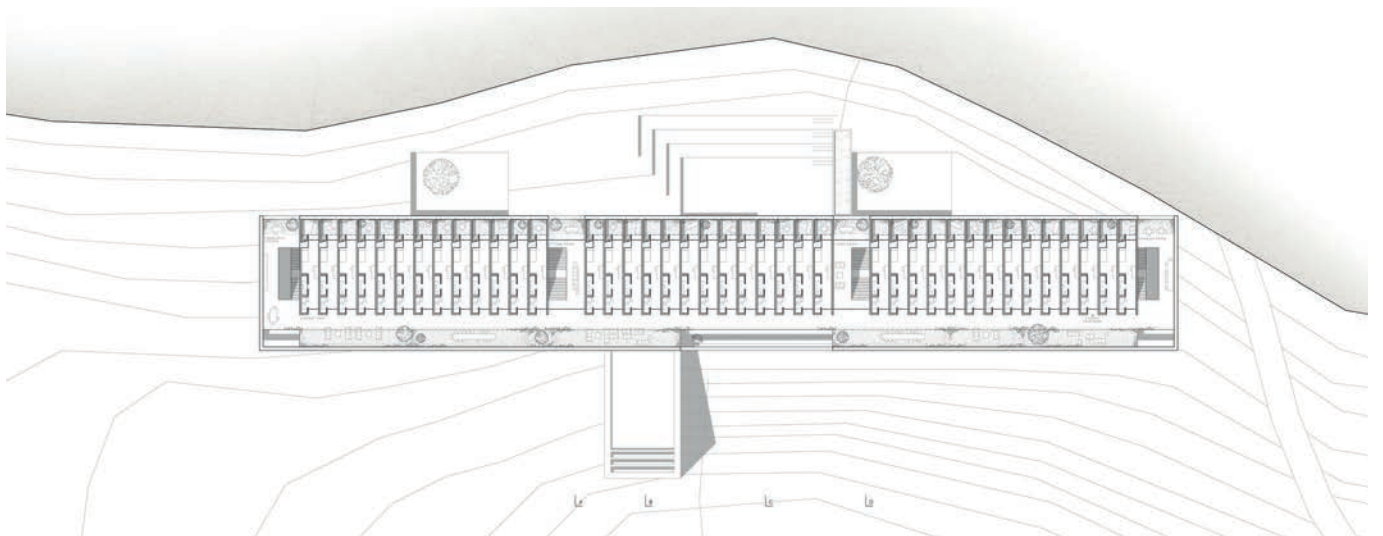




↑ Grundriss Untergeschoss
Floor plan basement



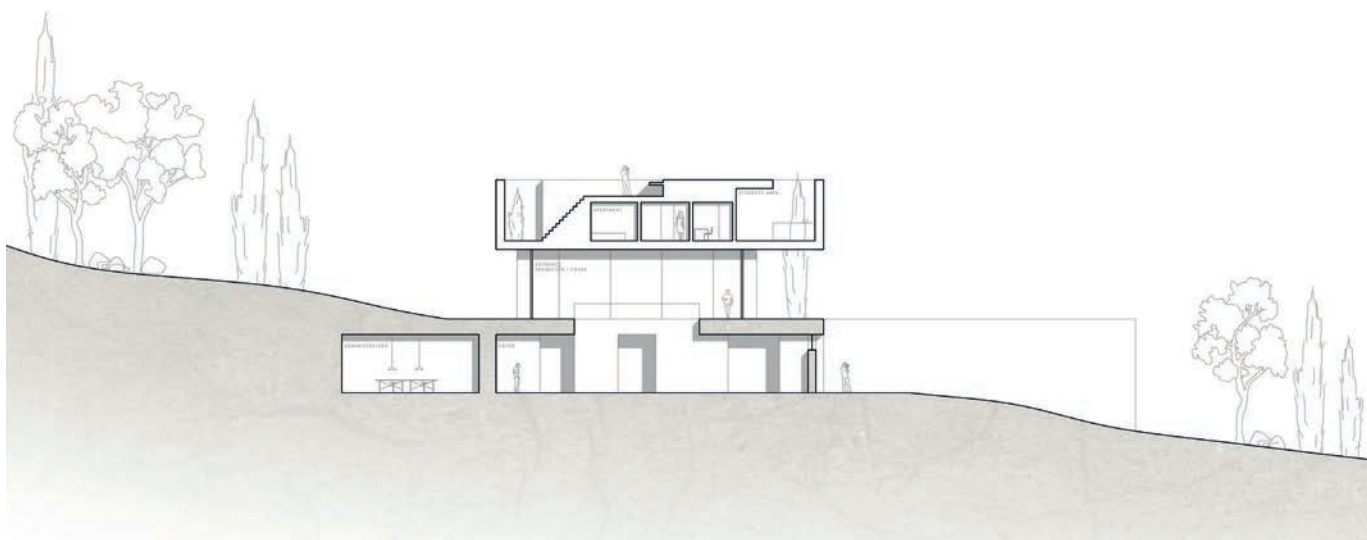
↑ Grundriss Erdgeschoss
Floor plan ground level



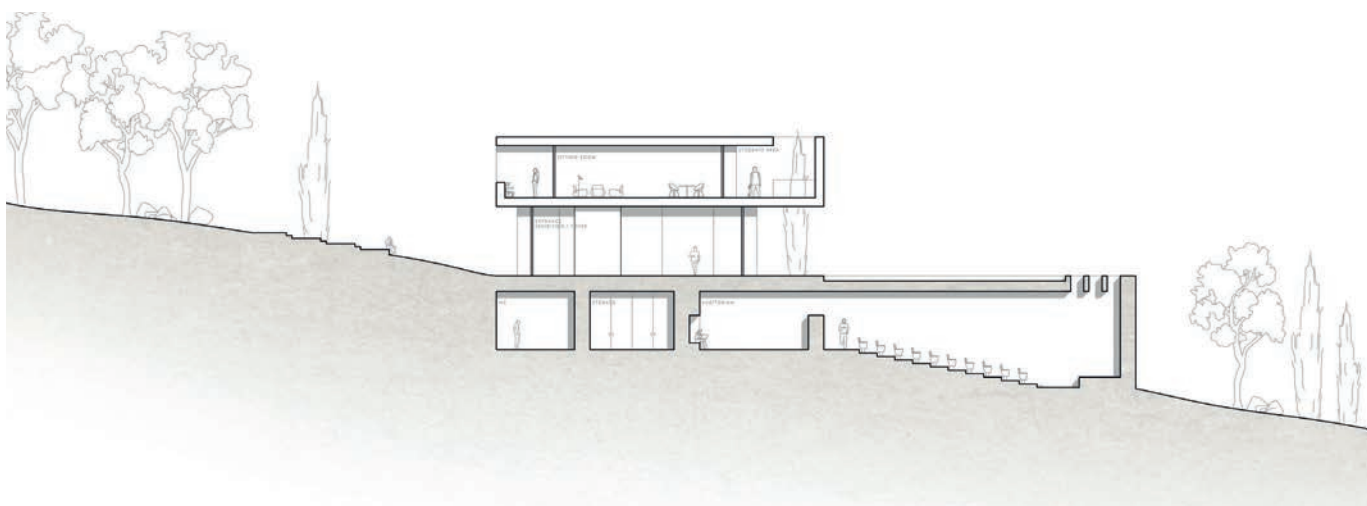
↑ Grundriss Obergeschoss
Floor plan level 1



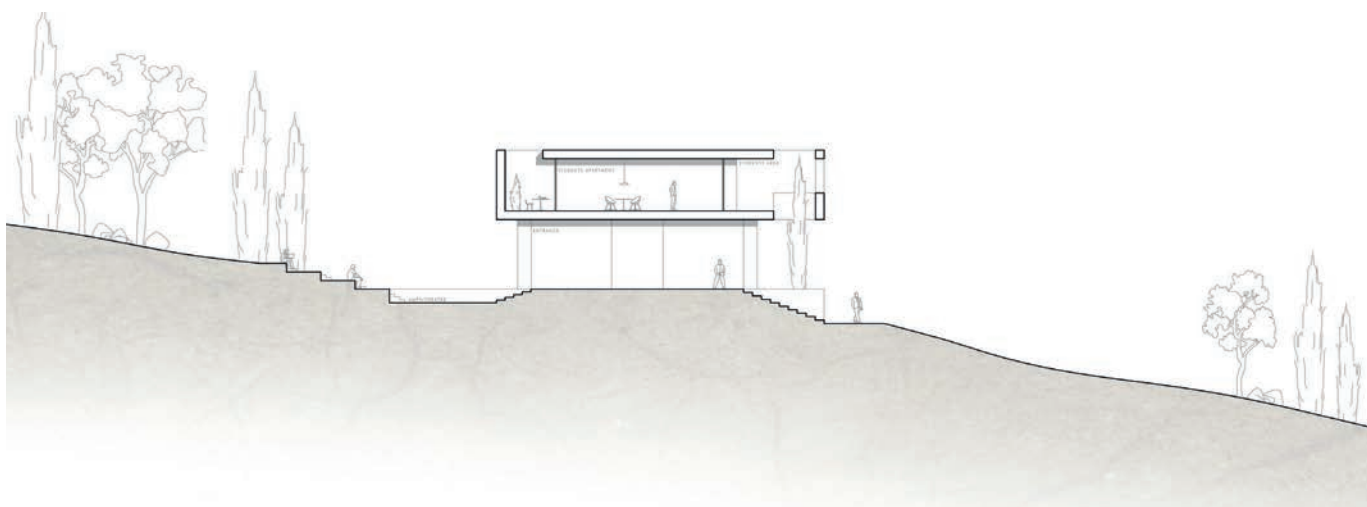
↑ Offener Flur vor den Studentenwohnungen
Open hallway in front of the student apartments



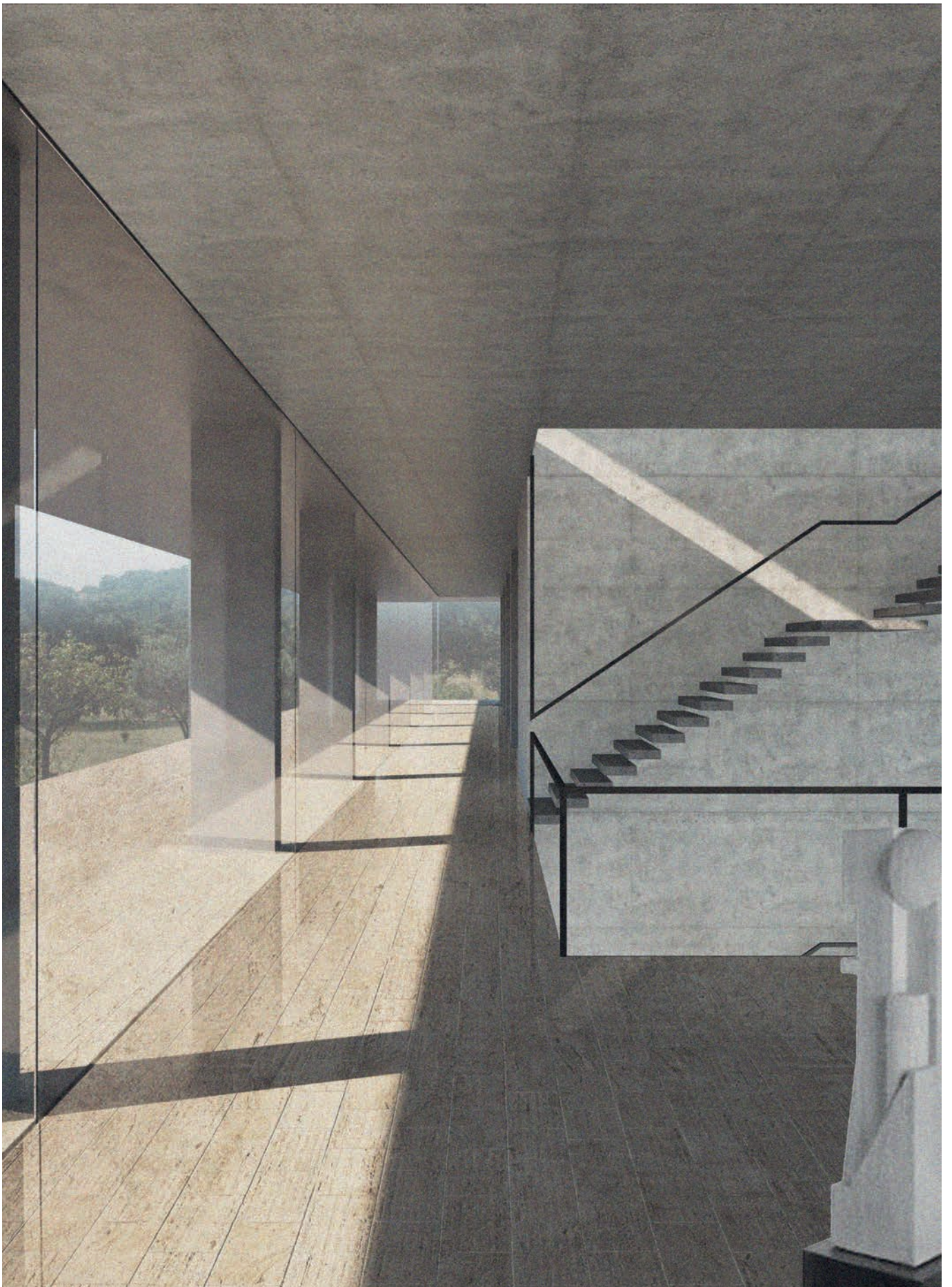
↑ Schnitt A
Section A



↑ Schnitt B
Section B



↑ Schnitt C
Section C



↑ Blick in die Haupteinschließung der Akademie
View into the main hallway of the academy



↑ Blick von einer Appartementterrasse
View from an apartment terrace



↑ Blick von Südwesten
Southwest view



↑ Schnittperspektive
Perspective section





Auswahl Aquarelle

Selection of watercolours

Ziel der Übung vor Ort war, Beweise für die mediterrane Energie in Aquarellen festzuhalten, um eine Reihe einfacher Skizzen zu erstellen, die regionale Besonderheiten, übergeordnete Beziehungen oder sinnliche Zusammenhänge hervorheben.

The intent of the on-site exercise was to capture evidence of the Mediterranean energy in watercolours to produce a number of simple sketches highlighting regional characteristics, overarching relations or sensuous connections observed.



↑ Victoria Ebert (top), Emilia Markowska (left), Shen Jie (right)



↑ Victoria Ebert (top, left), Emilia Markowska (bottom), Dennis Barg (topmost right), Shang Yuan (top centre right), Philipp Schwab (top right)



aac-Impressionen

aac life

Exkursion nach Südfrankreich
Excursion to southern France

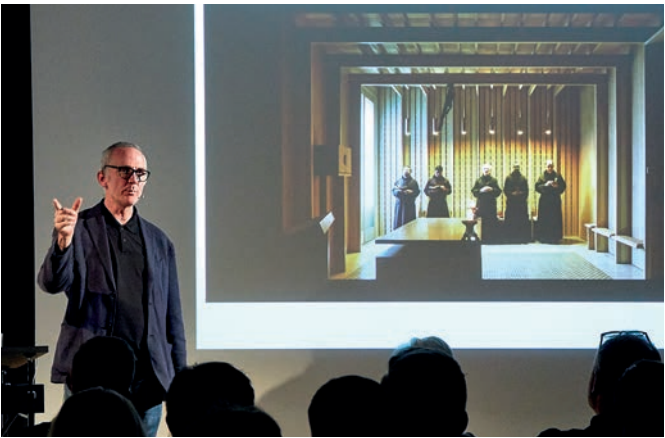


Gruppenfoto vor der Fondation Maeght, Saint-Paul-de-Vence
Group picture in front of the Fondation Maeght, Saint-Paul-de-Vence





↑ Prof. Dr. Ita Heinze-Greenberg
ETH Zurich



↑↑ Niall McLaughlin
Niall McLaughlin Architects, London

↑ Nuno Mateus
ARX Portugal Arquitectos, Lisbon

↑↑ Nikolaus Goetze
gmp Partner

↑ PhD. Arch. Borja Ferrater
OAB, Barcelona

Workshopatmosphäre
Workshop atmosphere



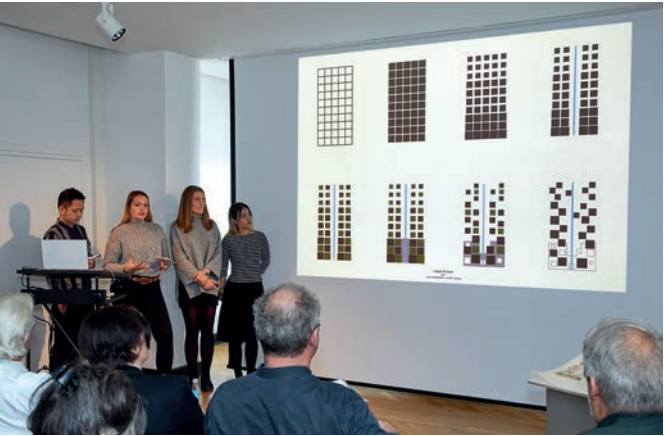
Intensive Tutorien und Kulturaustausch während des Workshops
Comprehensive tutoring and cultural exchange during the workshop



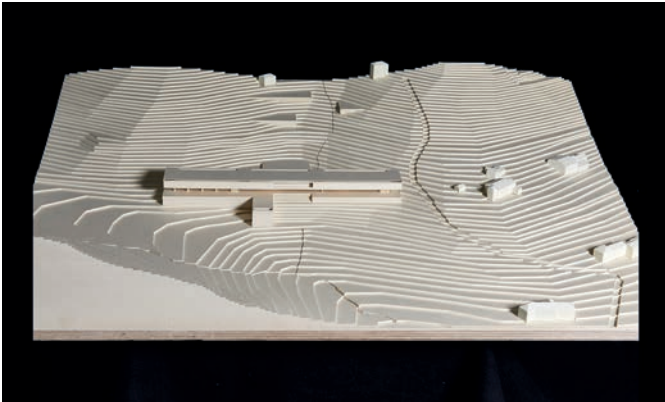
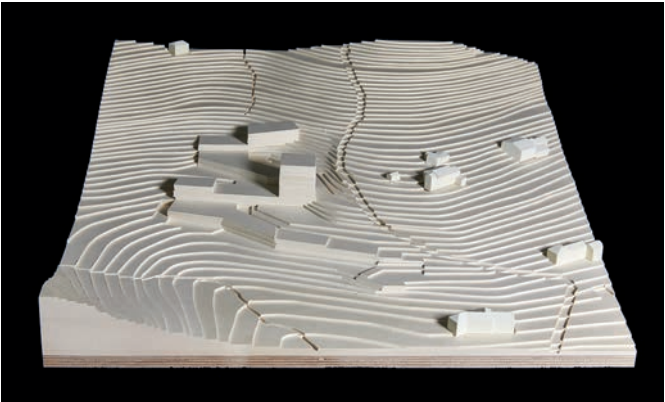
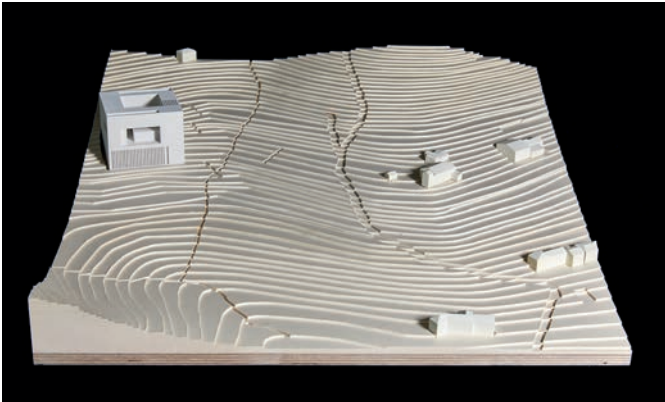
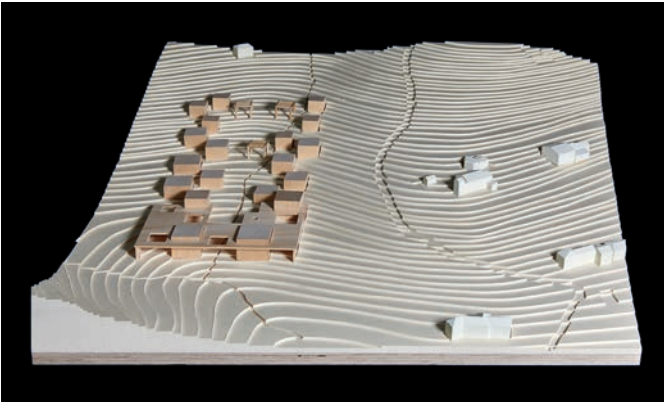
Präsentationen und
Kritiken
Presentations and crits



Workshopleitung und Gastkritiker diskutieren und evaluieren die Arbeiten
Workshop board and guest critics discuss and evaluate the work



Modellfotos
Pictures of models



↑↑ Gruppe 1 Group 1
↑ Gruppe 3 Group 3

↑↑ Gruppe 2 Group 2
↑ Gruppe 4 Group 4

Überreichung der
aac-Zertifikate
aac certificate
ceremony



- ↑↑ Gruppe 1 Group 1
Walter Gebhardt, Li Yue, Emilia Markowska,
Lena Polte, Sui Jiayin, Prof. Meinhard von Gerkan,
Nikolaus Goetze, Jessica Borchardt, Enno Maass
- ↑ Gruppe 3 Group 3
Philipp Kamps, Dennis Barg, Hong Yudong,
Shen Jie, Prof. Meinhard von Gerkan,
Nikolaus Goetze, Jessica Borchardt, Enno Maass

- ↑↑ Gruppe 2 Group 2
Annika Göttle, Sona Kazemi, Shang Yuan, Guo Jiaxin,
Victoria Ebert, Sophia Knies, Prof. Meinhard von Gerkan,
Nikolaus Goetze, Enno Maass
- ↑ Gruppe 4 Group 4
Anja Meding, Julia König, Philipp Schwab, Quian Yu,
Zhang Bohan, Prof. Meinhard von Gerkan,
Nikolaus Goetze, Jessica Borchardt, Enno Maass

Prof. Meinhard von Gerkan überreicht nach erfolgreichem
Abschluss die aac-Zeugnisse.
Prof. Meinhard von Gerkan awards the aac certificates after
successful completion.



Die Akademie

Academy for Architectural Culture

Die Academy for Architectural Culture (aac) ist eine private und gemeinnützige Einrichtung mit Sitz in Hamburg, die die Architekten von Gerkan, Marg und Partner (gmp) ins Leben gerufen haben.

Mit Forschungsstudien und Intensivkursen widmet sich die aac ganzjährig der Lösungsfindung von relevanten architektonischen Fragestellungen und der Weiterbildung von jungen Architekten aus unterschiedlichen Kulturkreisen. Durch öffentliche Symposien, Ausstellungen und Buchpublikationen werden die Arbeitsergebnisse der Akademie mit Entscheidern und insbesondere auch öffentlich diskutierbar.

Die aac wird von der 2007 gegründeten gmp-Stiftung mit dem Zweck, die Ausbildung junger Architekten zu unterstützen, gefördert. Diesen Auftrag erfüllt die Stiftung u. a. mit der Vergabe von Stipendien für die aac. In Form von unterschiedlichen Lehrveranstaltungen bietet die aac eine wertvolle Qualifikation für begabte Architekturstudenten, Absolventen und junge Architekten an. Die internationale Ausrichtung der Akademie unterstützt den kulturellen Austausch und die globale Zusammenarbeit junger Kollegen.

Die Lehrveranstaltungen spiegeln u. a. die gmp-Philosophie, Erfahrung und Umsetzung von Architektur im sozialen Kontext wider und bieten Einblicke in die Bewältigung von differenten Aufgaben im nationalen und internationalen Raum. Als Teilnehmer eines aac-Kurses wird man Teil eines Teams, das unter der Leitung der gmp-Gründungspartner Meinhard von Gerkan und Volkwin Marg sowie ihren Partnern architektonische Konzepte zu Aufgaben und Fragestellungen unserer Zeit erarbeitet. Namhafte Gastprofessoren und Fachexperten aus dem In- und Ausland ergänzen die Arbeit mit ihrem spezifischen Erfahrungshintergrund.

The Academy for Architectural Culture (aac) is a private, non-profit institution, located in Hamburg, founded by the architects von Gerkan, Marg and Partners (gmp).

With research studies and intensive courses held throughout the year, the aac is dedicated to finding solutions to relevant architectural issues and the further education of young architects from different cultures. Through public symposiums, exhibitions and book publications the academy's working results are made available for discussion with decision makers, and in particular, the general public.

The aac is sponsored by the gmp Foundation, established in 2007, for the purpose of supporting the education of young architects. The foundation pursues this goal through, amongst other things, the awarding of scholarships for the aac. The aac offers a qualification in the form of a variety of teaching sessions for highly talented architecture students, graduates and young architects. The international orientation of the academy supports the cultural exchange and global cooperation between young colleagues.

The teaching sessions reflect the gmp philosophy, experience and detailing of architecture relevant to its social context. Insights are given on how to reach completion of a variety of tasks on a national and international stage. As participant at an aac course one is part of a team, led by gmp Founding Partners Meinhard von Gerkan and Volkwin Marg as well as their partners, developing architectural concepts and solutions relevant to our time. The work is further supported by renowned international visiting professors and experts, contributing their experience from a specialist perspective.

Der Ort Location

Die Suche nach einem Stammsitz für die Akademie hat zum Erwerb der historischen Seefahrtsschule an der Rainvilleterrasse in Hamburg geführt. Das hoch über der Elbe gelegene Baudenkmal prägt seit Langem die Stadtansicht Hamburgs. Die Renovierung und schonende Modernisierung durch die gmp-Stiftung haben das bestehende Gebäude bewahrt und machen es dem öffentlichen Kulturleben wieder zugänglich.

Mit der „Academy for Architectural Culture“, der „Brand Academy – Hochschule für Design und Kommunikation“ und der „Design Factory International“ ist der „Campus Rainvilleterrasse“ entstanden, wodurch der Ort seiner Bestimmung als Bildungseinrichtung wieder zugeführt und mit studentischem Leben gefüllt wurde. Auch konnte die Tradition eines Café-Restaurants mit Saal und Elbterrasse am Ort des ehemals berühmten Ausflugslokals Rainvilleterrasse fortgesetzt werden. Ein kleines Hotel ergänzt das öffentliche Angebot des Campus.

Die Lehrveranstaltungen der Akademie finden seit 2012 in den eigenen Räumen auf dem Campus Rainvilleterrasse statt. Dort bietet die Akademie alle für die Durchführung eines Kurses notwendigen Einrichtungen und ist mit dem neuesten Stand der Technik ausgestattet. Sämtliche für moderne Architekturarbeiten notwendige Peripherie ist vorhanden, ebenso wie die Ausstattung für angemessene Präsentations- und Ausstellungsmöglichkeiten. Ein besonderes Highlight ist die große akademieeigene Dachterrasse mit ihrem faszinierenden Ausblick auf Hamburgs Elbe und Hafen.

The search for a headquarter for the academy led to the purchase of the historical nautical college at Rainvilleterrasse in Hamburg. The listed building situated high above the River Elbe has been a distinctive landmark on Hamburg's skyline for a long time. The renovation and careful modernisation by the gmp Foundation have preserved the existing building and made it once again accessible to the public in a cultural capacity. With the "Academy for Architectural Culture", the "Brand Academy – Hochschule für Design und Kommunikation/University of Applied Sciences" and the "Design Factory International", the "Campus Rainvilleterrasse" has been created, and thus the location once again accommodates student activities and reflects its original purpose. The tradition of a café and restaurant with a public meeting hall and a terrace overlooking the River Elbe, where the famous former Rainvilleterrasse inn was a popular day-trip destination, could be continued. A small hotel completes the public amenities of the campus.

The academy's teaching sessions are taking place at Campus Rainvilleterrasse in Hamburg, its own premises since 2012. It provides all the relevant facilities for conducting a course and is equipped with the latest technology. All necessary peripherals for modern architectural work are available, as is equipment for suitable means of presentation. A particular highlight is the academy's large roof terrace with its fascinating view of Hamburg's Elbe and harbour.

→ Die aac-Studioterrasse mit ihrem fantastischen Blick über den Hamburger Hafen.
The spectacular view over the Port of Hamburg from the roof terrace of the aac Studios.







Anhang Appendix

Danksagung und Beteiligte Acknowledgements and participants

Einen ganz herzlichen Dank an folgende Beteiligte für ihre Unterstützung.
We wish to express our heartfelt thanks to the following participants for their support.

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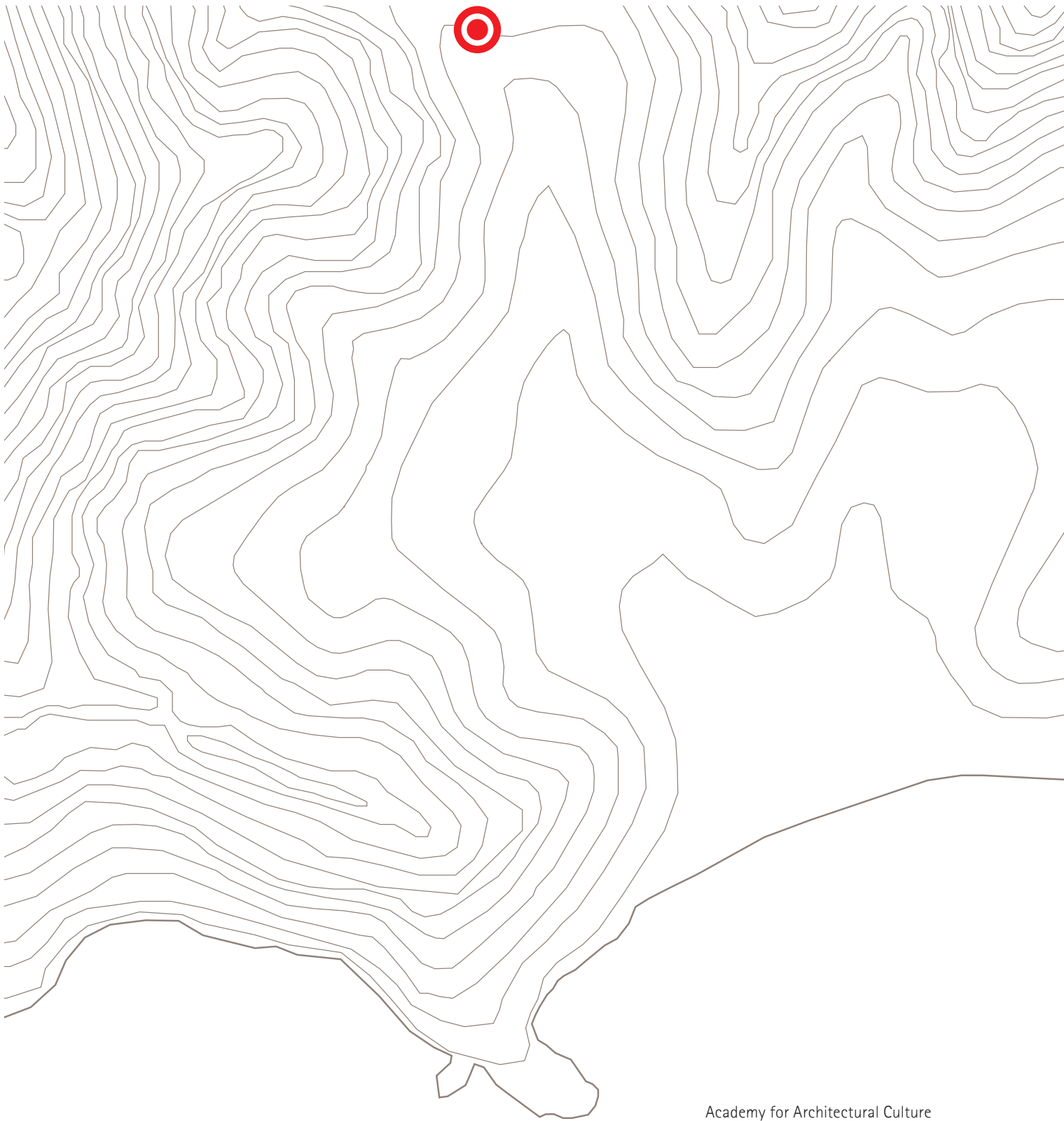
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Heiner Leiska: pages 76/77.

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